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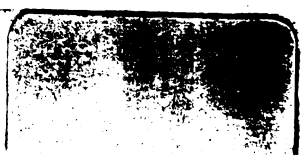
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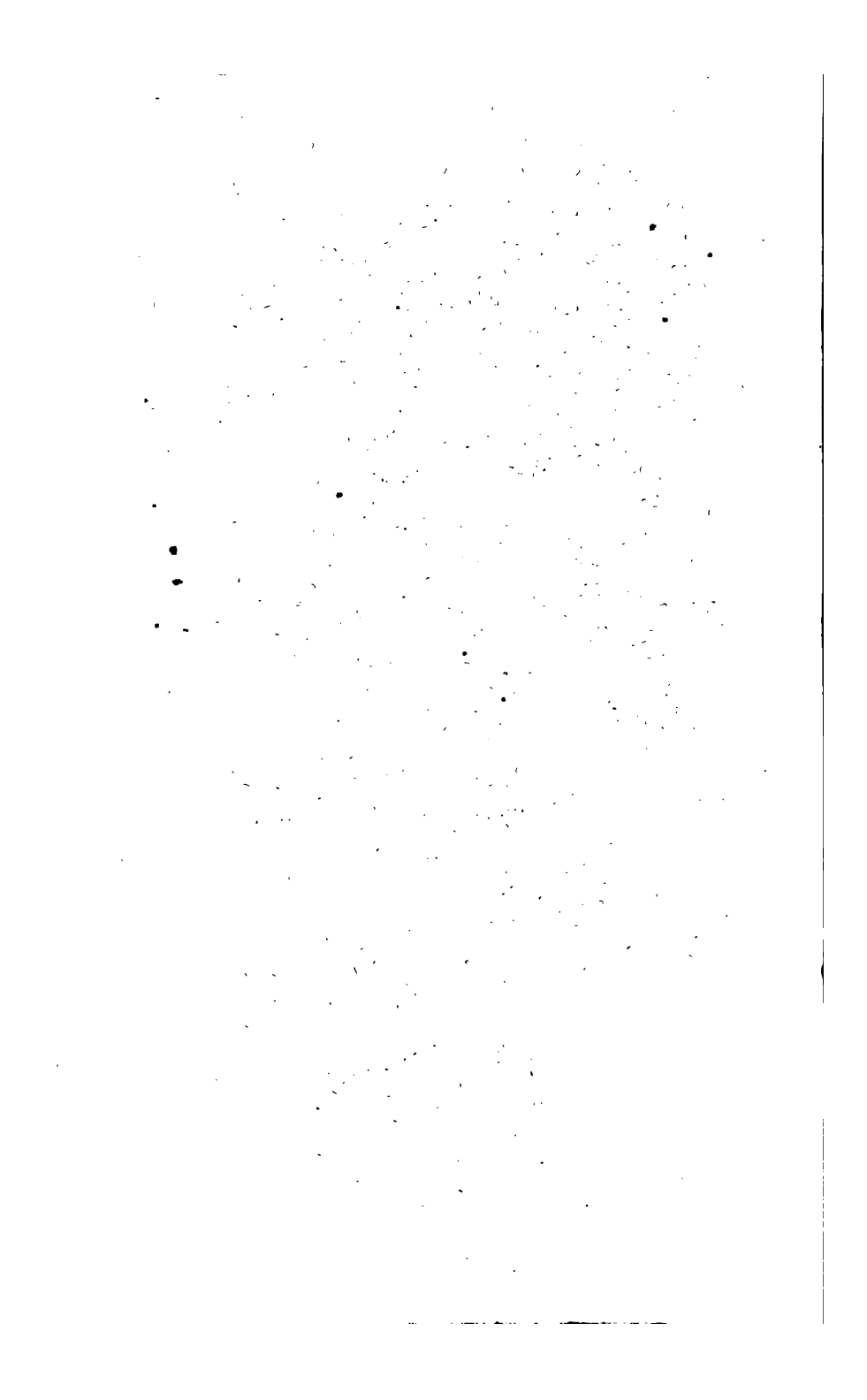
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③
P. TERENTII

CARTHAGINIENSIS AFRI

ANDRIA.

NOTULIS ANGLICIS

ILLUSTRAVIT

CRANMORE WALLACE,

IN USUM

JUVENTUTIS ACADEMICÆ.

BOSTONIÆ:

RICHARDSON, LORD, ET HOLBROOK,

1830.-

Lt 6. 325

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TO THE LONDON EDITION.

The Plays of Terence are so distinguished for the purest Latinity, that they cannot be too soon placed in the hands of the Student. But the style of conversation is naturally so elliptical, that it presents some impediments to the young learner. In the present Edition notes have been added, which will, it is presumed, besides possessing other obvious advantages, remove that difficulty. Another objection has been made to Terence, of a more serious nature, and less easily obviated, the immoral tendency of his plots. The Editor of this book has successfully published some Plays of Plautus, divested of every objectionable expression. But the indelicate parts of Terence are so interwoven with his plots, that it is extremely difficult to expunge the former, without destroying the clearness and spirit of the latter. The attempt, however, has been made on the *Andrian*; the success of which will be determined by the judicious teacher. A part of the original has been necessarily omitted; and it was found expedient, in order to preserve the connexion of the parts, to introduce a very small number of new lines: but they are founded on the authority of Terence himself, and, it is hoped, will be thought not inconsistent with his diction and manner.

THE
SUBJECT OF THE ANDRIAN.

Simo, an Athenian, had betrothed his son Pamphilus to Philumena, daughter of Chremes, a friend and neighbour; and had, without consulting his son, fixed the day of marriage. But Pamphilus was not inclined to fulfil the agreement of the fathers; for he had placed his affections on Glycerium a young lady, who had come from Andros to Athens. Having received this intelligence, Chremes became unwilling to proceed with the intended marriage. But Simo, wishing to detach his son from Glycerium, whom he considered as a poor foreigner, prevails on Chremes to consent to the match. Pamphilus is determined not to abandon Glycerium, and, with the assistance of his intriguing servant, Davus, has recourse to many expedients to gratify his inclination; and, in order to gain time for some favorable occurrence, affects at last a willingness to pacify the resentment and to follow the wishes, of his father. But a fortunate event rescues him from his difficulties. Crito, a stranger, coming from Andros, proves that Glycerium is Pasibula, a daughter of Chremes, who was thought to have perished by a shipwreck in her childhood. Thus a happy union takes place between Pamphilus and Glycerium. Philumena gives her hand to a friend of Pamphilus, Charinus, who had suffered great anxiety from the supposed rivalry of his friend.

DRAMATIS PERSONÆ.

SIMO,	An Athenian.
CHREMES,	His Friend.
PAMPHILUS,	Son of Simo.
CHARINUS,	His Friend.
CRITO,	An Andrian.
SOSIA,	A freedman of Simo.
DAVUS,	Servant of Pamphilus.
BYRRHIA,	Servant of Charinus.
DROMO,	A Servant of Simo.

PHILUMENA	Daughter of Chremes.
GLYCERIUM,	The Andrian.
MYSIS,	Her Servant.

Philumena and Glycerium do not appear on the stage.

SCENE, ATHENS.

THE
ANDRIAN

OF TERENCE.

ACT I. SCENE I.

SIMO. SOSIA.

Simo—(to servants carrying provisions.) Vos isthæc intrò
auferte: abite. (*Exeunt servants.*) Sosia,
Adesdum: paucis te volo—

Sosia.—Dictum puta:
Nempe ut curentur rectè hæc.

Si.—Immo aliud.

So.—Quid est,

Quod tibi mea ars efficere hóc possit amplius?

Si.—Nihil isthâc opus est arte ad hanc rem quam paro; 5
Sed iis, quas semper in te intellexi sitas,
Fide et taciturnitate.

So.—Expecto quid velis.

Si.—Ego postquam te emi a parvulo, ut semper tibi
Apud me justa et clemens fuerit servitus
Scis: feci, e servo ut esses libertus mihi,
Propterea quòd serviebas liberaliter. 10
Quod habui summum pretium, persolvi tibi.

So.—In memoriâ habeo.

St.—Haud muto factum.

So.—Gaudeo,

Si tibi quid feci, aut facio, quod placeat, Simo,

Et id gratum fuisse adversum te habeo gratiam. 15

Sed hoc mihi molestum est; nam isthæc commemoratio

Quasi exprobratio est immemoris beneficii.

Quin tu uno verbo dic, quid est, quod me velis.

Si.—Ita faciam. Hoc primum in hæc re prædico tibi:

Quas credis esse has, non sunt veræ nuptiæ. 20

So.—Cur simulas igitur?

Si.—Rem omnem a principio audies;

Eo pacto et gnati vitam, et consilium meum

Cognosces; et quid facere in hac re te velim.—

Nam is postquam excessit ex ephebis, Sosia,

Liberius vivendi fuit potestas: nam antea 25

Qui scire posses, aut ingenium noscere,

Dum ætas, metus, magister prohibebant?

So.—Ita est.

Si.—Quod plerique omnes faciunt adolescentuli,

Ut animum ad aliquod studium adjungant, aut equos

Alere, aut canes ad venandum, aut ad Philosophos: 30

Horum ille nihil egregiè præter cætera

Studebat; et tamen omnia hæc mediocriter:

Gaudebam.

So.—Non injuriâ: nam id arbitror

Apprimè in vitâ esse utile, ut NE QUID NIMIS.

Si.—Sic vita erat: facilè omnes perferre ac pati; 35

Cum quibus erat cumque unâ, iis sese dedere;

Eorûm obsequi studiis; adversus nemini:

Nunquam præponens se illis. Ita facillimè

Sine invidiâ laudem invenias, et amicos pares.

So.—Sapienter vitam instituit: namque hoc tempore, 40

OBSEQUIUM AMICOS, VERITAS ODIUM PARIT.

Si.—Interea mulier quædam, abhinc triennium,

Ex Andro commigravit huic viciniæ,

Inopiâ et cognatorum negligentia

Coactâ, egregiâ formâ, atque ætate integrâ. 45

So.—Hei vereor, ne quid Andria apportet mali.

Si.—Virgo hæc pudicè vitam, parcè, ac duriter

Agebat, lanâ ac telâ victum quæritans:

ACT I. SCENE I.

7

Mores reveritus, atque misericordiâ
 Adductus, illam accessit adolescentulus 50
 Unus, et item alter. Fortè, ita ut fit, filium
 Perduxere illuc, secum ut unâ esset meum.
 Egomet continuò mecum : Certè captus est !
 Habet ! observabam venientes, aut vesperi
 Abeuntes ; comperiebam nihil ad Pamphilum — 55
 Quidquam attingere. Enimvero spectatûm satis
 Putabam, et magnum exemplum continentie.
 Cùm id mihi placebat, tum uno ore omnes omnia
 Bona dicere, et laudare fortunas meas,
 Qui gnatum haberem tali ingenio præditum. 60
 Quid verbis opus est ? hæc famâ impulsus Chremes,
 Ultro ad me venit, unicam gnatam suam
 Cum dote summâ filio uxorem ut daret.
 Placuit ; despondi : hic nuptiis dictus est dies.
 So.—Quid obstat, cur non verè fiant ?

Si.—Audies. 65

Ferè in diebus paucis, quibus hæc acta sunt,
 Chrysis vicinâ hæc moritur.

So.—O factum bene !

Beasti ; metui a Chryside.

Si.—Ibi tum filius

Cum illis, qui adibant Chrysidem, unâ aderat frequens :
 Curabat unâ funus ; tristis interim, 70
 Nonnunquam collacrumabat. Placuit tum id mihi :
 Sic cogitabam ; Hic, parvæ consuetudinis
 Causâ, hujus mortem tam fert familiariter :
 Quid, si ipse amâset ? quid hic mihi faciet, patri ?
 Hæc ego putabam esse omnia humani ingenti, 75
 Mansuetique animi officia. Quid multis moror ?
 Egomet quoque ejus causâ in funus prodeo,
 Nihil suspicans etiam mali.

So.—Hem, quid est ?

Si.—Scies.

Effertur : imus. Interea inter mulieres,
 Quæ ibi aderant, fortè unam aspicio adolescentulam, 80

Formâ!

So.—Bonâ fortasse.

Si.—Et vultu, Sosia,

Adeo modesto, adeo venusto, ut nihil suprâ.

Quia tum mihi lamentari præter cæteras

Visa est; et quia erat formâ præter cæteras

Honestâ et liberali; accedo ad pedissequas;

85

Quæ sit, rogo. Sororem esse aiunt Chrysidis.

Percussit illico animum: At at! hoc illud est!

Hinc illæ lacrumæ! hæc illa est misericordia!

So.—Quàm timeo, quorsum evadas!

Si.—Fumus interim

Procedit: sequimur: ad sepulcrum venimus:

90

In ignem imposita est: fletur. Interea hæc soror,

Quam dixi, ad flamman accessit imprudentius,

Satis cum periclo. Ibi tum exanimatus Pamphilus

Bene dissimulatum amorem et celatum indicat.

Accurrit: mediam mulierem complectitur:

95

Mea Glycerium, inquit, quid agis? cur te is perditum?

Tum illa, ut consuetum faciliè amorem cerneret,

Rejecit se in eum, flens, quàm familiariter.

So.—Quid ais?

Si.—Redeo inde iratus, atque ægre ferens.

Nec satis ad objurgandum causæ. Diceret,

100

Quid feci? quid commerui, aut peccavi, pater?

Quæ sese in ignem injicere voluit, prohibui;

Servavi. Honesta oratio est.

So.—Rectè putas:

Nam si illum objurges, vitæ qui auxilium tulit,

Quid facias illi, qui dederit damnum aut malum?

105

Si.—Venit Chremes postridie ad me, clamitans,

Indignum facinus! comperisse Pamphilum

Pro uxore habere hanc peragratam. Ego illud sedulo

Negare factum: ille instat factum. Denique

Ita tum discedo ab illo, ut qui se filiam

110

Neget daturum.

So.—Non tu ibi gnatum?—

Si.—Ne hæc quidem
Satis vehemens causa ad objurgandum.

So.—Quæ, cedo?

Quis igitur relictus est objurgandi locus?

Si.—Si propter amorem uxorem nolit ducere;
Ea primum ab illo animadvertenda injuria est. 115
Et nunc id operam do, ut per falsas nuptias
Vera objurgandi causa sit, si deneget.
Simul sceleratus Davus si quid consili
Habet, ut consumat nunc, cum nihil obsint doli:
Quem ego credo manibus pedibusque obnixè omnia 120
Facturum; magis id adeò, mihi ut incommode,
Quàm ut obsequatur gnato.

So.—Quapropter?

Si.—Rogas?—

Mala mens, malus animus: quem quidem ego si sensero!—
Sed quid opus est verbis? Sin eveniat, quod volo,
In Pamphilo ut nihil sit moræ, restat Chremes, 125
Qui mihi exorandus est; et spero confore.
Nunc tuum est officium, has bene ut adsimules nuptias:
Perterrefacias Davum: observes filium,
Quid agat, quid cum illo consilii captet.

So.—Sat est.

Curabo. Eamus jam nunc intrò.

Si.—I præ; sequar. 130

SCENE II.

SIMO (*alone.*)

Non dubium est quin uxorem nolit filius:
Ita Davum modo timere sensi, ubi nuptias
Futuras esse audivit: sed ipse exit foras.

SCENE III.

Da.—(not perceiving *Simo.*) Mirabar, hoc si sic abiret: et heri semper lenitas

Verebar quorsum evaderet:

Qui postquam audierat non datum iri filio uxorem suo,

Nunquam cuiquam nostrum verbum fecit, neque id ægre tulit.

Si.—(aside.) At. nunc faciet; neque, ut opinor, sine tuo magno malo. 5

Da.—(aside.) Id voluit, nos sic nec opinantes duci falso gaudio,

Sperantes jam, amoto metu; interea oscitantes opprimi;

Ne esset spatium cogitandi ad disturbandas nuptias.

Astutè!

Si.—(aside.) Carnufex, quæ loquitur!

Da.—(aside, seeing *Simo.*) Herus est, neque provideram. 10

Si.—Dave!

Da.—(pretending not to see *Simo.*) Hem, quid est?

Si.—Ehodum ad me.

Da.—(aside.) Quid hic vult?

Si.—Quid ais?

Da.—Quà de re?

Si.—Rogas?

Meum gnatum rumor est amare—

Da.—Id populus curat, scilicet!

Si.—Hoccine agis, an non?

Da.—Ego verò isthuc.

Si.—Sed nunc ea me exquirere

Iniqui patris est; nam, quod antehac fecit, nihil ad me attinet.

Dehinc postulo, sive æquum est, te oro, Dave, ut redeat jam in viam. 15

Da.—Hoc, quid sit?

Si.—Si quis magistrum cepit ad eam rem improbum, Ipsum animum ægrotum ad deteriorem partem plerumque applicat.

Da.—Non hercle intelligo.

Si.—Non? hem!

Da.—Non: Davus sum, non *Oedipus*.

Si.—Nempe ergo aperte vis, quæ restant, me loqui?

Da.—Sanè quidem.

Si.—Si sensero hodie quidquam in his te nuptiis 20

Fallaciæ conari, quò fiant minus;

Aut velle in eà re ostendi, quàm sis callidus;

Verberibus cæsum te, Dave, in pistrinum dedam usque ad
necem;

Eà lege atque omine, ut, si te inde exemerim, ego pro te mo-
lam.

Quid, hoc intellexin? an nondum etiam ne hoc quidem?

Da.—Immo callidè: 25

Ita aperte ipsam rem modo locutus, nihil circuitione usus es.

Si.—Ubivis facilius passus sim, quam in hac re, me deludier.

Da.—Bonà verba, queso.

Si.—Irrides? nihil me fallis. Sed dico tibi,
Ne temere facias: neque tu hoc dicas, tibi non prædictum.
Cave.

SCENE IV.

DAVUS (alone.)

Enimvero, Dave, nihil loci est segnitæ, neque socordiæ,
Quantum intellexi modo senis sententiam de nuptiis.
Quæ si non astu providentur, me aut herum pessumdabunt.
Nec quid agam certum est: Pamphilumne, adjutem, an
auscultem seni.

Si illum relinquo, ejus vitæ timeo: sin opitutor, hujus minas; 5
Cui verba dare difficile est. Primum jam de amore hoc com-
perit:

Me infensus servat, ne quam faciam in nuptiis fallaciam.
Si senserit, perii; aut si libitum fuerit, causam ceperit,

Quo jure, quâque injuriâ præcipitem me in pistrinum dabit.
 At fingunt quandam inter se nunc fallaciam, 10
 Civenq. Atticam esse hanc. Fuit olim quidam senex,
 Mercator : navem is fregit apud Andrum insulam :
 Is obiit mortem : ibi tum hanc ejectam Chrysidis
 Patrem recepissee, orbam, parvam. Fabulæ !
 Mihi quidem hercle non fit verisimile ; atqui ipsis commen-
 tum placet. 15
 Sed Mysis ab eâ egreditur. At ego hinc me ad forum, ut
 Conveniam Pamphilum, ne de hac re pater imprudentem
 opprimat. *Erit.*

SCENE V.

MYSIS.

Ah ! quidnam Pamphilum exanimatum video ? vereor quid
 siet.
 Opperiar, ut sciam nunc, quidnam hæc turba tristitiæ adferat.

SCENE VI.

PAMPHILUS. MYSIS.

Pa.—(not seeing My.) Hoccine est humanum factum aut
 inceptum ! hoccine est officium patris !

My.—(aside.) Quid illud est ?

Pa.—(aside.) Proh Deûm atque hominum fidem ! quid
 est, si non hæc contumelia est ?

Uxorem decrêrat dare sese mihi hodie. Nonne oportuit
 Præscisse me antè ? nonne prius communicatum oportuit ? 5

My.—(aside.) Miseram me ! quod verbum audio ?

Pa.—Quid Chremes? qui denegarat se commissurum mihi
Gnatam suam uxorem; id mutavit, quia me immutatum videt?
Itanè obstinatè operam dat, ut me a Glycerio miserum abstra-
hat?

Quod si fit, pereò funditus.

Adeon' hominem esse invenditum, aut infelicem quenquam,
ut ego sum! 10

Proh Deum, atque hominum fidem!

Nullon' ego Chremetis pacto affinitatem effugere potero?

Quot modis contemptus, spretus? facta, transacta omnia, hem!
Repudiatus repeto. Quamobrem? nisi si id est, quod sus-
picor.

Aliquid monstri alunt: ea quoniam nemini obtrudi potest, 15
Itur ad me.

My.—(*aside.*) Oratio hæc me miseram exanimavit metu.

Pa.—Nam quid ego nunc dicam de patre? ah!

Tantamne rem tam negligenter agere? præteriens modò
Mihi apud forum, uxor tibi ducenda est, Pamphile, hodie, in-
quit, para;

Abi domum. Id mihi visus est dicere, Abi citò, et suspende
te. 20

Obstupui, Censen' ullum me verbum potuisse proloqui?

Aut ullam causam, ineptam saltem, falsam, iniquam? obmutui.

Quòd si ego rescissem id priùs; quid facerem, si quis nunc
me roget?

Aliquid facerem, ut hoc ne facerem. Sed nunc quid primùm
exequar?

Tot me impediunt curæ, quæ meum animum diversè tra-
hunt: 25

Amor, misericordia hujus, nuptiarum sollicitudo:

Tum patris pudor, qui me tam leni passus est animo usque
adhuc,

Quæ meo cunque animo libitum est, facere: ein' ego ut ad-
verser? hei mihi!

ncertum est quid agam.

My.—(*aside.*) Misera timeo, incertum hoc
quorsum accidat.

Sed nunc peropus est, aut hunc cum ipsa, aut me aliquid de
illa adversum hunc loqui. 30

Dum in dubio est animus, paulo momento huc illuc impellitur.

Pa.—Quis hic loquitur? *Mysis*, salve.

My.—O salve, *Pamphile*.

Pa.—Quid agit?

My.—Rogas?

Laborat e timore, atque ex hoc misera sollicita est die:

Quia olim in hunc sunt constitutæ nuptiæ. Tum autem hoc
timet,

Ne deseras se.

Pa.—Hem, egone isthuc conari queam? 35

Ego propter me illam decipi miseram sinam?

Quæ mihi suum animum, atque omnem vitam credidit;

Quam ego animo egregiè catam pro uxore habuerim;

Bene et pudicè ejus doctum atque eductum sinam

Coactum egestate ingentum immutarier? 40

Non faciam.

My.—Haud vereor, si in te solo sit situm:

Sed vim ut queas ferre.—

Pa.—Adeon' me ignavum putas?

Adeon' porro ingratum, aut inhumanum, aut ferum,

Ut neque me consuetudo, neque amor, neque pudor

Commoveat, neque commoneat, ut servem fidem? 45

My.—Unum hoc scio, hanc meritam esse, ut memor esses
sui.

Pa.—Memor essem? O *Mysis*, *Mysis*, etiam nunc mihi

Scripta illa dicta sunt in animo *Chrysidis*

De *Glycerio*. Jam ferme moriens me vocat:

Accessi; vos semotæ: nos soli: incipit: 50

Mi *Pamphile*, hujus formam atque ætatem vides.

Nec clam te est, quàm illi utræque res inutiles,

Et ad pudicitiam, et ad rem tutandam sient.

Quod ego te per hanc dextram oro, et ingenium tuum,

Per tuam fidem, perque hujus solitudinem 55

Te obtestor, ne abs te hanc segreges, neu deseras:

Si te in germani fratris dilexi loco,

Sive hæc te solum semper fecit maximi,

Te isti virum do, amicum, tutorem, patrem.

Bona nostra hæc tibi permitto, et tuæ mando fidei. 60

Hanc mihi in manum dat : mors continuo ipsam occupat :

Accepi : acceptam servabo.

My.—Ita spero quidem.

ACT II.

SCENE I.

CHARINUS. BYRRHIA. PAMPHILUS (*behind*.)

Ch.—Quid ais, Byrrhia! daturne illa Pamphilo hodie nuptum?

By.—Sic est.

Ch.—Qui scis?

By.—Apud forum modò e Davo audivi.

Ch.—Væ misero mihi!

Ut animus in spe atque in timore usque antehac attentus fuit;
Ita, postquam adempta spes est, lassus, curâ confectus, stupet.

By.—Quæso, ædepol, Charine; quoniam non potest id fieri,
quod vis, 5

Id velis, quod possit.

Ch.—Nihil volo aliud, nisi Philumenam.

By.—Ah! quanto satius est, te id dare operam, quî istum
amorem ex animo amoveas tuo,

Quàm id loqui, quo magis libido frustra incendatur tua?

Ch.—Facile omnes, quùm valemus, recta consilia ægrotis
damus.

Tu si hic sis, aliter censeas.

By.—Age, age, ut lubet.

Ch.—Sed Pamphilum 10

Video. Omnia experiri certum est prius quam pereo.

By.—Quid hic agit?

Ch.—Ipsū hunc orabo: huic supplicabo: amorem huic narrabo meum.

Credo, impetrabo, ut aliquot saltem nuptiis prodāt dies.
Interea fiet aliquid, spero.

By.—Id aliquid prorsus est nihil.

Pa.—Charinum video. Salve.

Ch.—O salve, Pamphile. 15

Ad te advenio, spem, salutem, auxilium, consilium expetens.

Pa.—Neque pol consilii locum habeo, neque auxilii copiam.
Sed isthuc quidnam est?

Ch.—Hodie uxorem dūcis?

Pa.—Aiunt.

Ch.—Pamphile,

Si id facis, hodie postremū me vides.

Pa.—Quid ita?

Ch.—Hei mihi!

Vereor dicere: huic dic, quæso, Byrrhia.

By.—Ego dicam.

Pa.—Quid est? 20

By.—Sponsam hic tuam amat.

Pa.—Næ iste haud mecum sentit. Ehodum dic mihi,
Num quidnam amplius tibi cum illā fuit, Charine?

Ch.—Ah, Pamphile,

Nihil.

Pa.—Quām vellem!

Ch.—Nunc te per amicitiam, et per amorem obsecro,
Principio, ut ne ducas.

Pa.—Dabo equidem operam.

Ch.—Sed si id non potes:

Aut tibi nuptiæ hæ sunt cordi.—

Pa.—Cordi?

Ch.—Saltem aliquot dies 25

Profer, dum proficiscor aliquò, ne videam.

Pa.—Audi nunc jam:

Ego, Charine, neutiquam officium liberi esse hominis puto,

Cùm is nihil promereat, postulâre id gratiæ apponi sibi.
Nuptias effugere ego istas malo, quàm tu adipiscier.

Ch.—Reddidisti animum.

Pa.—Nunc si quid potes aut tu, aut hic Byrrhia, 30
Facite, fingite, invenite, efficite, qui detur tibi:
Ego id agam, mihi qui ne detur.

Ch.—Sat habeo.

Pa.—Davum optimè.

Video: hujus consilio fretus sum.

Ch.—(to *Byrrhia*.) At tu hercle haud quidquam mihi,
Nisi ea, quæ nihil opus sunt scire: fugin' hinc?

By.—Ego verò ac lubens.

SCENE II.

DAVUS. CHARINUS. PAMPHILUS.

Da.—(not perceiving *Char.* and *Pam.*) Di boni, boni quid
porto! sed ubi inveniâ Pamphilum,
Ut metum, in quo nunc est, adimam, atquè expleam animum
gaudio?

Ch.—Lætus est, nescio quid.

Pa.—Nihil est: nondum hæc rescivit mala.

Da.—Quem ego nunc credo, si jam audierit sibi paratas
nuptias,—

Ch.—Audin' tu illum?

Da.—Toto me oppido exanimatum querere. 5
Sed ubi queram? aut quò nunc primùm intendam?

Ch.—Cessas alloqui?

Da.—Abeo.

Pa.—Dave: ades, resiste.

Da.—Quis homo est, qui me—O Pamphile,

Te ipsum quæro : euge, Charine ! ambo opportunè : vos volo.

Pa.—Dave, perii !

Da.—Quin tu hoc audi.

Pa.—Interii !

Da.—Quid timeas scio.

Ch.—Mea quidem hercle certè in dubio vita est.

Da.—Et quid tu, scio. 10

Pa.—Nuptiæ mihi—

Da.—Et id scio.

Pa.—Hodie.

Da.—Obtundis, tametsi intelligo.

Id paves, ne ducas tu illam ; tu autem, ut ducas.

Ch.—Rem tenes.

Pa.—Isthuc ipsum.

Da.—Atque isthuc ipsum nihil pericli est : me vide.

Pa.—Obsecro te, quàm primùm hoc me libera miserum metu.

Da.—Hem,

Libero : uxorem tibi non dat jam Chremes.

Pa.—Quis scis ?

Da.—Scio. 15

Tuus pater modò me prehendit : ait tibi uxorem dare sese

Hodie ; item alia multa, quæ nunc non est narrandi locus.

Continuò ad te properans percurro ad forum, ut dicam tibi hæc.

Ubi te non invenio, ibi ascendo in quendam excelsum locum.

Circumspicio : nusquam : fortè ibi hujus video Byrrhiam. 20

Rogo : negat vidisse : mihi molestum : quid agam cogito.

Redeunt interea ex ipsa re mihi incidit suspicio : hem,

Paululum obsoni : ipse tristis : de improvise nuptiæ :

Non cohærent.

Pa.—Quorsumnam isthuc ?

Da.—Ego me continuò ad Chremem.

Quum illuc advenio, solitudo ante ostium : jam id gaudeo 25

Ch.—Recte dicis.

Pa.—Perge.

Da.—Maneo. Interea introire neminem

Video, exire neminem : matronam nullam : in ædibus
Nihil ornati, nihil tumulti. Accessi : intrò aspexi—

Pa.—Scio.

Magnum signum.

Da.—Num videntur convenire hæc nuptiis ?

Pa.—Non opinor, Dave.

Da.—Opinor, narras ? non rectè accipis. 30

Certa res est. Etiam puerum inde abiens conveni Chremis,
Olera et pisciculos minutos ferre obolo in cœnam seni.

Ch.—Liberatus sum hodie, Dave, tuâ operâ.

Da.—At nullus quidem.

Ch.—Quid ita ? nempe huic prorsus illam non dat.

Da.—Ridiculûm caput !

Quasi necesse sit, si huic non dat, te illam uxorem ducere. 35
Nisi vides, nisi senis amicos oras, ambis.

Ch.—Bene mones.

Ibo ; etsi hercle sæpe jam me spes hæc frustrata est. Vale.

SCENE III.

PAMPHILUS. DAVUS.

Pa.—Quid igitur sibi vult pater ? cur simulat

Da.—Ego dicam tibi.

Si id succenseat nunc, quia non dat tibi uxorem Chremes,
Ipsus sibi esse injurius videatur : neque id injuriâ,
Prius quàm tuum, ut sese habeat, animum ad nuptias perspex-
erit.

Sed si tu negâris ducere, ibi culpam in te transferet. 5

Tum illæ turbæ fient.

Pa.—Quidvis patiar.

Da.—Pater est Pamphile.

Difficile est : tum hæc sola est mulier : dictum ac factum, in-
venerit

Aliquam causam, quamobrem ejiciat oppido.

Pa.—Ejiciat?

Da.—Citò.

Pa.—Cedo igitur, quid faciam, Dave?

Da.—Dic te ducturum.

Pa.—Hem!

Da.—Quid est?

Pa.—Egone dicam?

Da.—Cur non?

Pa.—Nunquam faciam.

Da.—Ne nega. 10

Pa.—Suadere noli.

Da.—Ex eâ re quid fiat, vide.

Pa.—Ut ab illâ excludar, huc concludar.

Da.—Non ita est.

Nempe hoc sic esse opinor dicturum patrem:

Ducas volo hodie uxorem: tu, ducam, inquires.

Cedo, quid jurgabit tecum? hic reddes omnia, 15

Quæ nunc sunt certa ei consilia, incerta ut sient,

Sine omni periculo: nam hocce haud dubium est, quin Chremes

Tibi non det gnatam: nec tu eâ causâ minueris.

Hæc, quæ facis; ne is mutet suam sententiam.

Patri dic velle: ut, cum velit, tibi jure irasci non queat. 20

Sed si te æquo animo ferre accipiet, negligentem feceris.

Aliam otiosus quæret. Interea aliquid acciderit boni.

Pa.—Itan' credis?

Da.—Haud dubium id quidem est.

Pa.—Vide quò me inducas.

Da.—Quin taces?

Curabitur. Sed pater adest: cave, te esse tristem sentiat.

SCENE IV.

SIMO. DAVUS. PAMPHILUS.

Si.—(without perceiving Pamphilus and Davus.) Reviso
quid agant, aut quid capient consilii.

Da.—(to Pamphilus.) Hic nunc non dubitat, quin te duc-
turum neges.

Venit meditatus alicunde, ex solo loco.

Orationem sperat invenisse se,

Quâ differat te : proin tu fac, apud te ut sies. 5

*Pa.—*Modò ut possim, Dave.

*Da.—*Crede, inquam, hoc mihi, Pamphile,
Nunquam hodie tecum commutaturum patrem
Unum esse verbum, si te dices ducere.

SCENE V.

BYRRHIA. SIMO. DAVUS. PAMPHILUS.

By.—(entering unperceived.) Herus me, relictis rebus, jus-
sit Pamphilum

Hodie observare, ut, quid ageret de nuptiis,

Scirem : id propterea nunc hunc venientem sequor.

Ipsam adeò præstò video cum Davo : hoc agam.

Si.—(aside.) Utrumque adesse video.

Da.—(aside to Pam.) Hem, serva.

Si.—(aloud.) Pamphile ! 5

Da.—(aside to Pam.) Quasi de improvviso respice ad eum.

*Pa.—*Ehem, pater !

Da.—(aside to Pam.) Probè.

*Si.—*Hodie uxorem ducas, ut dixi, volo.

By.—(*aside.*) Nunc nostræ timeo parti, quid hic respondeat.

Pa.—Neque istic, neque alibi tibi usquam erit in me mora.

By.—Hem!

Da.—(*aside to Pam.*) Obumtuit.

By.—Quid dixit?

Si.—Facis ut te decet, 10

Quum isthuc, quod postulo, impetro cum gratiâ.

Da.—(*aside to Pam.*) Sum verus?

By.—Hæus, quantum audio, uxore excidit.

Si.—I nunc jam intrò: ne in morâ, cum opus sit, sies.

Pa.—Eo.

By.—(*aside.*) Nullâne in re esse homini cuiquam fidem! Verum illud verbum est, vulgò quod dici solet, 15

Omnes sibi malle melius esse, quàm alteri.

Renuntiabo, ut pro hoc malo mihi det malum.

SCENE VI.

DAVUS. SIMO.

Da.—(*aside.*) Hic nunc me credit aliquam sibi fallaciam Portare, et eâ me hic restitisse gratiâ.

Si.—Quid Davus narrat?

Da.—Æquè quidquam nunc quidem.

Si.—Nihilne? hem!

Da.—Nihil prorsus.

Si.—Atqui expectabam quidem.

Da.—(*aside.*) Præter spem evenit: sentio: hoc malè habet virum. 5

Si.—Potin' es mihi verum dicere?

Da.—Nihil facilius.

Si.—Num illi molestæ quidpiam hæ sunt nuptiæ, Propter hujusce hospitæ consuetudinem?

Da.—Nihil hercle : aut, si adeo, bidui est aut tridui
Hæc sollicitudo : nostin' ? deinde desinet. 10
Etenim ipse secum eam rem rectâ reputavit viâ
Si.—Laudo.

Da.—Tibi geret morem, scio, ut virum fortem decet.
Nunc uxore opus est : animum ad uxorem appulit.

Si.—Subtristis visus est esse aliquantulum mihi.

Da.—Nihil propter hanc rem ; sed est, quod succenseat
tibi. 15

Si.—Quidnam est ?

Da.—Puerile est.

Si.—Quid est ?

Da.—Nihil.

Si.—Quin dic, quid est ?

Da.—Ait, nimium parcè facere sumptum.

Si.—Mene ?

Da.—Te.

Vix, inquit, drachmis est obsonatus decem.

Num filio videtur uxorem dare ?

Quem, inquit, ad cœnam vocabo meorum æqualium 20

Potissimum nunc ? et, quod dicendum hic siet,

Tu quoque perparcè nimium : non laudo.

Si.—Tace.

Da.—(*aside.*) Commovi.

Si.—Ego isthæc, rectè ut fiant, videro.

Quidnam hoc rei est ? quid hic vult veterator sibi ?

Nam si hic mali est quidquam, hem illic est huic rei caput. 25

ACT III.

SCENE I.

SIMO (*alone.*)

In portu navigo ; nam illud mihi jam maximum est
Quod mihi pollicitus est ipse gnatus. Nunc Chremem
Conveniam : orabo gnato uxorem : si impetro,
Quid alias malim, quàm hodie has fieri nuptias ?
Nam gnatus quod pollicitus est, haud dubium est mihi, 5
Si nolit, quin eum meritò possim cogere.
Atque adeò in ipso tempore ecum ipsum obviam.

SCENE II.

SIMO. CHREMES.

Si.—Jubeo Chremetem—

Ch.—O ! te ipsum querebam.

Si.—Et ego te.

Ch.—Optatò advenis.

Aliquot me adiere, ex te auditum qui aiebat, hodie filiam
Meam nubere tuo gnato : id viso, tun', an illi insaniant.

Si.—Ausculda paucis: et quid ego te velim, et tu quod quaeris, scies.

Ch.—Ausculdo: loquere quid velis. 5

Si.—Per ego te Deos oro, et nostram amicitiam, Chreme, Quae incepta a parvis, cum aetate accrevit simul: Perque unicam gnatam tuam, et gnatum meum, Cujus tibi potestas summa servandi datur: Ut me adjuves in hac re: atque ita, ut nuptiae 10 Fuerant futurae, fiant.

Ch.—Ah, ne me obsecra: Quasi hoc te orando a me impetrare oporteat. Alium esse censes nunc me, atque olim quum dabam? Si in rem est utrique, ut fiant, arcessi jube. Sed si ex ea re plus mali est, quam commodi 15 Utrique, id oro te, in commune ut consulas: Quasi illa tua sit, Pamphilique ego sim pater.

Si.—Immo ita volo, itaque postulo, ut fiat, Chreme: Neque postulem abs te, nisi ipsa res moneat.

Ch.—Quid est?

Si.—Irae sunt inter Glycerium et gnatum.

Ch.—Audie. 20

Si.—Ita magnae, ut sperem posse avelli.

Ch.—Fabulae!

Si.—Profectò sic est.

Ch.—Sic hercle, ut dicam tibi:

AMANTUM IRAE, AMORIS INTEGRATIO EST.

Si.—Hem, id te oro, ut antè eamus, dum tempus datur, Dumque ejus amor est victus contumeliis: 25 Prius quam Glycerii lacrumae, confictae dolis, Reducant animum aegrotum, ad misericordiam, Uxorem demus. Spero consuetudine Et conjugio liberali devinctum, Chreme, Deum facile ex illo esse emersurum malo. 30

Ch.—Tibi ita hoc videtur: at ego non posse arbitror, Neque illum hanc perpetuò habere, neque me perpeti.

Si.—Qui scis ergo isthuc, nisi periculum feceris?

Ch.—At isthuc periculum in filia fieri, grave est.

ACT III. SCENE III.

27

Si.—Nempe incommoditas denique huc omnis redit : 35

Si eveniat, quod *Di* prohibeant, discessio.

At si immutatur, quot commoditates, vide.

Principio, amico filium restitueris :

Tibi generum firmum, et filiae invenies virum.

Ch.—Quid isthuc? si ita isthuc animum induxi esse
utile, 40

Nolo tibi ullum commodum in me claudier.

Si.—Merito te semper maximi feci, *Chreme*.

Ch.—Sed quid ais?

Si.—Quid?

Ch.—Qui scis eos nunc discordare inter se?

Si.—Ipsus mihi *Davus*, qui intimus est eorum consiliis,
dixit :

Et is mihi suadet, nuptias, quantum queam, ut maturem. 45

Num censes faceret, filium nisi sciret eadem hæc velle?

Tute adeo jam ejus verba audies. Heus, evocate huc *Davum*,

Atque eccum : video ipsum foras exire.

SCENE III.

DAVUS. SIMO. CHREMES.

Da.—Ad te ibam.

Si.—Quidnam est?

Da.—Cur non arcessitur? jam advesperacit.

Si.—Audin' tu illum?

Ego dudum nonnihil veritus sum, *Dave*, abs te, ne faceres
idem,

Quod vulgus servorum solet, dolis ut me deluderet,

Quod hanc peregrinam amat filius.

Da.—Egon' isthuc facerem?

Si.—Credidi. 5

Idque adeo metuens vos celavi, quod nunc dicam.

Da.—Quid?

Si.—Scies:

Nam propemodum habeo tibi jam fidem.

Da.—Tandem cognosti qui siem.

Si.—Non fuerant nuptiæ futuræ.

Da.—Quid? non?

Si.—Sed eâ gratiâ

Simulavi, vos ut pertentarem.

Da.—Quid ais!

Si.—Sic res est.

Da.—Vide!

Nunquam isthuc quivi ego intelligere. Vah! consilium callidum. 10

Si.—Hoc audi: ut hinc te intrò ire jussi, opportunè hic fit mihi obviam.

Da.—(*aside.*) Hem! numnam perimus?

Si.—Narro huic, quæ tu dudum narrasti mihi.

Da.—(*aside.*) Quidnam audio!

Si.—Gnatam ut det oro, vixque id exoro.

Da.—(*aside.*) Occidi!

Si.—(*overhearing.*) Hem quid dixti?

Da.—Optimè, inquam, factum!

Si.—Nunc per hunc nulla est mora.

Ch.—Domum modò ibo; ut apparentur, dicam: atque huc renuntio. (*Exit.*) 15

SCENE IV.

SIMO. DAVUS.

Si.—Nunc te oro, Dave, quoniam solus mihi effecisti has nuptias.

Da.—Ego verò solus.

Si.—Lenire mihi gnatum porrò enitera.

Da.—Facit hunc sedulo.

Si.—Potes nunc, dum animus irritatus est.

Da.—Quiescas.

Si.—Age igitur, ubi nunc est ipse?

Da.—Mirum ni domi est.

Si.—Ibo ad eum, atque eadem hæc, quæ tibi dixi, dicam
itidem illi. (*Exit.*)

SCENE V.

DAVUS (alone.)

Da.—Nullus sum.

Quid causæ est, quin hinc in pistrinum rectâ proficiscar viâ?
Nihil est præci loci relictum. Jam perturbavi omnia:
Herum fefelli; in nuptias conjeci inuisas filium;
Feci hodie ut fierent, insperante hoc, atque invito Pamphilo.
Hem astutias! quod si quiessem, nihil evenisset mali. 5
Sed ecce ipsum video: occidi.
Utinam mihi esset aliquid hic, quo nunc me præcipitem da-
rem.

SCENE VI.

PAMPHILUS. DAVUS.

Pa.—Ubi illic est scelus, qui me perdidit?

Da.—(*aside, hiding himself.*) Perit.

Pa.—Atque hoc confiteor

Jure mihi obtigisse, quandoquidem tam iners, tam nulli con-
sili

Sum. Servon' fortunas meas me commississe futili?

Ergo pretium ob stultitiam fero: sed inultum nunquam id auferet,

Da.—Posthac incolumem sat scio fore me, nunc si hoc evito malum. 5

Pa.—Nam quid ego nunc dicam patri? negabon' velle me, modò

Qui sum pollicitus, ducere? quā fiducia id facere audeam?

Nec quid me nunc faciam; scio.

Da.—Nec quid de me: atque id ago sedulo.

Dicam, aliquid jam inventurum, ut huic malo aliquam producam moram.

Pa.—(perceiving *Davus*.) Ohe!

Da.—Visus sum.

Pa.—Enodum, bone vir, quid ais?

viden' me tuis consiliis

10

Miserum impeditum esse?

Da.—At jam expediam.

Pa.—Expedies?

Da.—Certè, Pamphile.

Pa.—Nempe ut modò.

Da.—Immo melius, spero.

Pa.—Oh, tibi ego ut credam, furcifer?

Tu rem impeditam et perditam restituas? hem! quo fretus sim,

Qui me hodie ex tranquillissimā re coniecisti in nuptias.

An non dixi hoc esse futurum?

Da.—Dixi.

Pa.—Quid meritus?

Da.—Crucem. 15

Sed sine paululum ad me redeam: jam aliquid dispiciam.

Pa.—Hei mihi,

Cum non habeo spatium, ut de te sumam supplicium, ut volo.

Namque hoc tempus, praeavere mihi me, haud te ulcisci, sinit.

ACT IV.

SCENE I.

CHARINUS. PAMPHILUS. DAVUS.

Ch.—(not seeing Pam. and Da.) Hoccine est credibile, aut memorabile,

Tanta vecordia innata cuiquam ut siet,

Ut malis gaudeant alienis, atque ex incommodis

Alterius sua ut comparent commoda ? ah !

Idne est verum ! immo id est genus hominum pessimum, 5

In denegando modò quis pudor paululum adest :

Pòst ubi tempus promissa est jam perfici,

Tum coacti, necessariò se aperiunt,

Et timent : et tamen res cogit denegare.

Ibi tum eorum impudentissima oratio est, 10

Quis tu es ? quis mihi es ? cur meam tibi ?

Heus, proximus sum egomet mihi. Attamen, ubi fides ?

Si roges, nihil pudet. Hic, ubi opus est,

Non verentur : illic, ubi nihil opus est, ibi verentur.

Sed quid agam ? adeamne ad eum ; et cum eo injuriam hanc
expostulem ?

Ingeram mala multa ? atque aliquis dicat, nihil proxmoveris.

Multum : molestas certè ei fuero ; atque animo morem gesserò.

Pa.—Charine, et me, et te imprudens, nisi quid Dì respiciunt, perdidit.

Ch.—Itane, imprudens ? tandem inventa est causa : solvisti fidem.

Pa.—Quid tandem?

Ch.—Etiam nunc me ducere istis dictis postulas? 20

Pa.—Quid isthuc est?

Ch.—Postquam me amare dixi, complacita est tibi.
Heu me miserum! qui tuum animum ex animo spectavi meo.

Pa.—Falsus es.

Ch.—Nonne tibi satis esse hoc visum solidum
est gaudium,
Nisi me lactasses amantem, et falsâ spe produceres?
Habeas.

Pa.—Habeam? ah! nescis, quantis in malis
verser miser; 25

Quantasque hic suis consiliis mihi confecit sollicitudines,
meus carnufex.

Ch.—Quid isthuc tam mirum est, de te si exemplum capit?

Pa.—Haud isthuc dicas, si cognôris vel aë, vel amorem
meum.

Ch.—Scio; cum patre altercâsti dudum: et is nunc prop-
terea tibi

Succenset: nec te quivlt hodie cogere, illam ut duceres. 30

Pa.—Immo etiam, quò tu minùs scis serumnas aëas:

Hæ nuptiæ non apparabantur mihi:

Nec postulabat nunc quisquam uxorem dare.

Ch.—(ironically.) Scio: tu coactus tuâ voluntatē es.

Pa.—Mane.

Nondum scis.

Ch.—Scio equidem illam ducturum esse te. 35

Pa.—Cur me enecas? hoc aucti: nunquam destitit
Instare, ut dicerem, me esse ducturum, patri:

Suadere, orare, usque adeò donec perpulit.

Ch.—Quis homo isthuc?

Pa.—Davus.

Ch.—Davus!

Pa.—Davus omnia.

Ch.—Quamobrem?

Pa.—Nescio: nisi mihi Deos satis 40
Scio fuisse iratos, qui auscultaverim.

Ch.—Factum hoc est, Dave?

Da.—Factum.

Ch.—Hem! quid ais, scelus?

At tibi Dī dignum factis exitium dunt.

Eho, dic mihi, si omnes hunc conjectum in nuptias

Inimici vellent; quod, nisi hoc, consilium darent?

45

Da.—Deceptus sum, at non defatigatus.

Ch.—(ironically.) Scio.

Da.—Hāc non successit, aliā aggrediemur viā.

Nisi id putas, quia primò processit parū,

Non posse jam ad salutem converti hoc malum.

Pa.—(ironically.) Immo etiam: nam satis credo, si advigilaveris,

50

Ex unis geminas mihi conficies nuptias.

Da.—Ego, Pámphile, hoc tibi pro servitio debeo,

Cónari manibus, pedibus, noctesque et dies,

Capitis periculum adire, dum prosim tibi.

Tuum est, si quid præter spem evenit, mihi ignoscere.

55

Parū succedit quod ago: at facio sedulò.

Vel melius tute reperi: me missum facè.

Pa.—Cupio: restitue, in quem me accepisti, locum.

Da.—Faciam.

Si potis est, jam hoc tibi inventum dabo.—

O utinam illa inveniatur civis Attica!

60

SCENE II.

CHREMES (unperceived). MYNIS. PAMPHILUS.

CHARINUS. DAVUS.

Chr.—Revertor, postquam quæ opus fuere ad nuptias
Gnatæ paravi, ut jubeam arcessi.—Sed quid hoc?

Tumulti hoc quid? crepuit a Glycerio ostium!

Servabo hinc tacitus: observabo quid siet. (retires aside.)

My.—(*speaking to Glycerium within.*) Jam, ubi tibi erit,
inventum tibi curabo, et mecum adductum 5

Tuum Pamphilum: tu modo, anime mi, noli te macerare.

Pa.—Mysis, quid est?

My.—Hem, Pamphile, optime te mihi offera.

Pa.—Quid est?

My.—Orare jussit, si se ames, hera, jam ut ad se venias;
Videre ait te cupere.

Pa.—Vah! perii: hoc malum integrascit.
Siccine me atque illam opera tua nunc miseros sollicitarier! 10
Nam idcirco arcessor, nuptias quod mihi apparari sensit.

Ch.—Quibus quidem quam facile potuerat quiesci, si hic
quiesset.

Da.—(*to Ch.*) Age, si hic non insanit satis sua sponte,
instiga.

My.—(*to Pam.*) Atque ædepol:
Ea res est; proptereaque nunc misera in macerore est.

Pa.—Mysis,

Per omnes tibi adjuro Deos, nunquam eam me deserturum: 15
Non, si capiendos mihi sciam esse inimicos omnes homines
Hanc mihi expetivi, contigit: conveniunt mores: valeant,
Qui inter nos discidium volunt: hanc, nisi mora, mihi adimet
nemo.

My.—Resipisco.

Pa.—Non Apollinis magis verum, atque hoc
responsum est.

Si poterit fieri, ut ne pater per me stetisse credat, 20
Quò minus hæ fierent nuptiæ, volo: sed si id non poterit,
Id faciam, in proclivi quod est, per me stetisse ut credat.
(*to Ch.*) Quis videor?

Ch.—Miser æquè, atque ego.

Chr.—(*aside.*) At ego veni sæpe in tempore.

Acta hæc res est! marito filia excidit.

Sic est: rectè ergo semper fugi has nuptias.— 25
Ibo ad Simonem, ut repudium renunciem. (*Exit.*)

SCENE III.

DAVUS. PAMPHILUS. CHARINUS. MYNIS:

Da.—Bono animo sitis: aliquid eveniet boni,
Proinde vos hinc amolimini, tu et Pamphile!
Tu, Mysis, operire: hæc bene vertat Deus!

SCENE IV.

MYNIS (*alone.*)

Nihilne esse proprium cuiquam! Di vestram fidem!
Summum bonum esse heræ putavi hunc Pamphilum,
Anicum, amatorem, virum in quovis loco
Paratum: verum ex eo nunc misera quem capit
Dolorem! facile hic plus mali est, quam illic boni. (*Exit.*) 5

SCENE V.

CRITO. MYNIS.

Cr.—In hac habitasse plateâ dictum est Chrysidem:
Ejus morte ad me lege redierunt bona.
Sed quam perconter video: salveo.

My.—Obsecro;

Quem video? estne hic Crito sobrinus Chrysidis?
Is est.

Cr.—O Mysia, salve.

My.—Salvus sis, Crito.

5

Cr.—Itan' Chrysis? hem.

My.—Nos quidem pol miseris perdidit.

Cr.—Quid vos, quo pacto hic? satin' rectè?

My.—Nosne? sic

Ut quimus, aiunt, quando ut volumus, non licet.

Cr.—Quid Glycerium? jam hic suos parentes reperit?

My.—Utinam!

Cr.—An nondum etiam? haud auspiciò huc me attuli. 10

Nam pol, si id scissem, nunquam huc tetulissem pedem:

Semper enim dicta est ejus hæc, atque habita est soror.

Quæ illius fuerunt, possidet: nunc me hospitem

Lites sequi, quàm hic mihi sit facile atque utile,

Aliorum exempla commonent: simul arbitror, 15

Jam aliquem esse amicum et defensorem ei: nam ferè

Grandiuscula jam profecta est illinc. Clamitent,

Me sycophantam, hereditatem persequi,

Mendicum. Tum, ipsam despoliare non libet,

My.—O optime hospes, pol, Crito, antiquum obtines. 20

Cr.—Duc me ad eam, quando huc veni, ut videam.

My.—Maximè.

ACT V.

SCENE I.

CHREMES. SIMO.

Chr.—Satis jam, satis, Simo, spectata erga te amicitia est
mea :

Satis periculi cœpi adire : orandi jam finem face.

Dum studeo obsequi tibi, penè illusi vitam filiae.

Si.—Immo enim nunc quàm maximè abs te postulo, atque
oro, Chreme,

Ut beneficium verbis initum dudum, nunc re comprobēs. 5

Chr.—Vide, quàm iniquus sis præ studio, dum efficias id
quod cupis :

Neque modum benignitatis, neque, quid me ores, cogitas.

Nam si cogites, remittas jam me onerare injuriis.

Si.—Quibus ?

Chr.—Ah ! rogitas ? perpulisti me, ut homini
adolescentulo,

In alio occupato amore, abhorrenti a meâ filiâ 10

Eam illi darem in seditionem, atque incertas nuptias :

Ejus labore, atque ejus dolore, gnato ut medicarer tuo.

Inspetrasti : incœpi ; dum res tetulit : nunc non fert : feras.

Illam hinc civem esse aiunt : obsecro te, nos missos face.

SCENE II.

DAVUS. CHREMES. SIMO.

Da.—(from Glycerium's house, not perceiving Chr. and Si.)
 Animo nunc jam otioso esse impero—

Chr.—Hem Davum tibi.

Si.—Unde egreditur?

Da.—Meo præsidio atque hospitio.

Si.—Quid illud mali est?

Da.—Ego commodiorem hominem, adventum, tempus, non vidi.

Si.—Scelus

Quemnam hic laudat?

Da.—Omnis res est jam in vado.

Si.—Cesso alloqui?

Da.—Herus est: quid agam?

Si.—O salve, bone vir.

Da.—Ehem Simo! O noster Chreme! 5
Omnia apparata jam sunt intus.

Si.—(ironically.) Curâsti probè.

Da.—Ubi voles, arcesse.

Si.—Bene sanè: is enimverò hinc nunc abest.

Etiâ tu hoc respondes? quid isthic tibi negotii est?

Da.—Mihin'?

Si.—Ita.

Da.—Mihine?

Si.—Tibi ergò.

Da.—Modò introii.

Si.—Quasi ego, quàm dudum, rogem.

Da.—Cum tuo gnato unâ.

Si.—Anne est intus Pamphilus? crucior miser. 10

Eho, non tu dixisti esse inter eos inimicitias, carnufex?

Da.—Sunt.

Si.—Cur igitur hic est?

Chr.—(*ironically.*) Quid illum censes? cum illa litigat!

Da.—Immo verò indignum, Chremes, jam facinus faxo ex me audias.

Nescio qui senex modò venit, ellum, confidens, catas.

Quòd faciem videas, videtur esse quantivis pretii. 15

Tristis severitas inest in vultu, atque in verbis fides.

Si.—Quidnam apportas?

Da.—Nihil equidem, nisi quòd illum audiui dicere.

Si.—Quid ait tandem?

Da.—Glycerium se scire civem esse Atticam.

Si.—Hem, Dromo, Dromo!

SCENE III.

SIMO. CHREMES. DAVUS. DROMO.

Da.—Quid est?

Si.—Dromo!

Da.—Audi.

Si.—Verbum si addideris—Dromo!

Da.—Audi, obsecro.

Dr.—Quid vis?

Si.—Sublimem hunc intrò rape, quantum potes.

Dr.—Quem?

Si.—Davum.

Da.—Quamobrem?

Si.—Quia lubet: rape, inquam.

Da.—Quid feci?

Si.—Rape.

Da.—Si quidquam invenies me mentitum, occidito.

Si.—Nihil audio.

Ego jam te comotum reddam.

Da.—Tamen etsi hoc verum est?

Si.—Tamen. 5

Cura adservandum viactum: atque audin' quadrupedem
constringito. (*Davus is carried off.*)

SCENE IV.

SIMO. CHREMES. PAMPHILUS.

Si.—Age nunc jam, ego pol hodie, si vivo, tibi
Ostendam, herum quid sit pericli fallere, et
Illi, patrem.

Chr.—Ah, ne sævi tantopere.

Si.—O Chreme,

Pietatem gnati! nonne te miseret mei?

Tantum laborem capere ob talem filium?

5

Age, Pamphile, exi, Pamphile: ecquid te pudet?

Pa.—Quis me vult? perii! pater est.

Si.—Quid ais omnium—

Chr.—Ah,

Rem potius ipsam dic, ac mitte malè loqui.

Si.—Quasi quidquam in hunc jam gravius dici possiet.

Ain' tandem? civis Glycerium est?

10

Pa.—Ita prædicant.

Si.—Ita prædicant? O ingentem confidentiam!

Num cogitat quid dicat? num facti piget?

Num ejus color pudoris signum usquam indicat?

Adeon' impotenti esse animo, ut præter civium

Morem atque legem, et sui voluntatem patris,

15

Tamen hanc habere studeat uxorem sibi?

Pa.—Mè miserum!

Si.—Hem! modòne id demum sensi, Pamphile?

ACT V. SCENE IV.

41

Olim isthuc, olim, cum ita animum induxti tūum,
Quod cuperes, aliquo pacto efficiendum tibi;
Eodem die isthuc verbum verè in te accidit.
Sed quid ego?—cur me excrucio? cur me macero?
Cur meam senectutem hujus sollicito amentia? an
Ut pro hujus peccatis ego supplicium sufferam?
Immo habeat: valeat: vivat cum illa.

20

Pa.—Mi pater.

Si.—Quid, mi pater? quasi tu hujus indigeas patris.
Domus, uxor inventa est, et invito patre.
Adducti, qui illam civem hinc dicant: viceris.

25

Pa.—Pater, licetne pauca?

Si.—Quid dices mihi?

Chr.—Tamen, Simo, audi.

Si.—Ego audiam? quid audiam,

Chreme?

Chr.—At tandem dicat sine.

Si.—Age dicat, sino.

30

Pa.—Ego me amare hanc, fateor: si id peccare est, fateor
id quoque.

Tibi, pater, me dedo; quidvis oneris impone, impera.
Vis me aliam ducere? hanc vis amittere? ut potero, feram.
Hoc modò te obsecro, ut ne credas a me allegatum hunc se-
nem.

Sine me expurgem, atque illum huc coram adducam.

Si.—Adducas!

Pa.—Sine, pater. 35

Chr.—Æquum postulat: da veniam.

Pa.—Sine te hoc exorem.

Si.—Sino.

Quidvis cupio, dum ne ab hoc me falli comperiar, Chreme.

Chr.—Pro peccato magno paulum supplicii satis est patri.

SCENE V.

CRITO. CHREMES. SIMO. PAMPHILUS.

Cr.—(to Pam. coming from Glycerium's house.) Mitte orare : una harum quævis causa me, ut faciam, monet : Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio.

*Chr.—*Andrium ego Critonem video ? certè is est.

*Cr.—*Salvus sis, Chreme.

*Chr.—*Quid tu Athenas, insolens ?

*Cr.—*Evenit : sed hiccine est Simo ?

*Chr.—*Hic.

*Si.—*Men' quæris ? eho tu Glycerium hinc civem esse ais ? 5

*Cr.—*Tu negas ?

*Si.—*Itane huc paratus advenis ?

*Cr.—*Quà de re ?

*Si.—*Rogas ?

Tunc impune hæc facias ? tunc hiç homines adolescentulos, Imperitos rerum, eductos liberè, in fraudem illicis ? Solicitando et pollicitando eorum animos lactas ?

*Cr.—*Sanusne es ?

Pa.—(aside.) Perii ! metuo, ut substat hospes.

*Chr.—*Si, Simo, hunc nôris satis, 10 Non ita arbitrare : bonus est hic vir.

*Si.—*Hic vir sit bonus ?

Itane attemperatè venit hodie in ipsis nuptiis, Ut veniret antehac nunquam ? est verò huic credendum, Chreme ?

Pa.—(aside.) Ni metuam patrem, habeo pro illâ re illum quod moneam probè.

*Si.—*Sycophanta.

*Cr.—*Hem !

*Chr.—*Sic, Crito, est hic : mitte.

Cr.—(to Chremes.) Videat qui siet. 15

Si mihi pergit, quæ vult, dicere; ea, quæ non vult, audiet.
(to Si.) Ego isthæc moveo, aut curo? non tu tuum malum
 æquò animo feres?

Nam, ego quæ dico, vera an falsa audieris, jam sciri potest.
 Atticus quidam olim navi fractâ, apud Andrum ejectus est.
 Et isthæc unâ parva virgo: tum ille egens, fortè applicat 20
 Primum ad Chrysidis patrem se.

Si.—Fabulam inceptat.

Chr.—*(to Si.)* Sinè.

Cr.—Itane verò obturbat?

Chr.—*(to Cr.)* Perge.

Cr.—Tum is mihi cognatus fuit,

Qui eum recepit: ibi ego audiui ex illo, sese esse Atticum.
 Is ibi mortuus est.

Chr.—Ejus nomen?

Cr.—Nomen tam citò tibi? Phania.

Chr.—Hem, perii.

Cr.—Verum hercle opinor fuisse Phanium: hoc
 certò scio, 25

Rhamusium se aiebat esse.

Chr.—O Jupiter!

Cr.—Eadem hæc, Chreme,

Multi alii in Andro tum audivere.

Chr.—Utinam id sit, quod spero: ehò, dic mihi,
 Quid eam tum? suamne esse aiebat?

Cr.—Non.

Chr.—Cujam igitur?

Cr.—Fratris filiam.

Chr.—Certè mea est.

Cr.—Quid ais?

Si.—*(to Cr.)* Quid tu ais?

Pa.—*(aside.)* Arrige aures, Pamphile.

Si.—Qui credis?

Chr.—Phania ille frater meus fuit.

Si.—Nòram, et scio. 30

Chr.—Is hinc, bellum fugiens, meque in Asiam persequens,
 proficiscitur.

Tum illam relinquere hic est veritus; postilla nunc primum audio,

Quid illo, sit factum.

Pa.—Vix sum apud me, ita animus commotus est metu,

Spe; gaudio, mirando hoc tanto, tam repentino bono.

Si.—Næ istam multimodis tuam inveniri gaudeo.

Pa.—Credo, pater. 35

Chr.—At mihi unus scrupulus etiam restat; qui me male habet.

Pa.—Dignus es

Cum tuâ religione, odio; nedom in scirpo quæris.

Cr.—Quid istud est?

Chr.—Nomen non convenit.

Cr.—Fuit hercle huic aliud parvæ.

Chr.—Quod, Crito?

Numquid meministi?

Cr.—Id quæro.

Pa.—Egonè hujus memoriâ patiar meæ

Voluptati obstare, cum egomet possim in hac re medicari mihi? 40

Non patiar: heus, Chreme: quod quæris, Pasibula est.

Cr.—Ipsa est.

Chr.—Ea est.

Pa.—Ex ipsâ millies audivi.

Si.—Omnes nos gaudere hoc, Chreme,

Te credo, credere.

Chr.—Ita me Di ament, credo.

Pa.—Quid restat, pater?

Si.—Jamdudum res reduxit me ipsa in gratiam.

Pa.—O lepidum patrem!

De uxore, ut possideam, nihil mutat Chremes.

Chr.—Causa optima est, 45

Nisi quid pater ait aliud.

Pa.—Nempe.

Si.—Id scilicet.

Chr.—Dos, Pamphile, est

Decem talenta.

Pa.—Accipio.

Chr.—Propero ad filiam: eho mecum; Crito:
Nam illam me credo haud nosse.

Si.—Cur non illam huc transferri jubes?

Pa.—Rectè admones. Davo ego isthuc dedam jam negoti.

Si.—Non potest.

Pa.—Qui non potest?

Si.—Quia habet aliud magis ex sese, et majus.

Pa.—Quidnam?

Si.—Vinctus est. 50

Si.—Pater, non rectè vinctus est.

Si.—Haud ita jussi.

Pa.—Jube solvi, obsecro.

Si.—Age, fiat.

Pa.—At matura.

Si.—Eo intro.

Pa.—O faustum et felicem hunc diem!

SCENE VI.

PAMPHILUS. CHARINUS (*behind.*)

Ch.—Proviso quid agat Pamphilus: atque eccum.

Pa.—(*not perceiving Ch.*) Aliquis forsan me putet
Non putare hoc verum: at mihi nunc sic esse hoc verum
luket,

Ego Deorum vitam propterea sempiternam esse arbitror,
Quòd voluptates eorum propriæ sunt: nam mihi immortalitas
Parta est, si nulla ægritudo huic gaudio intercesserit. 5
Sed quem ego mihi potissimum optem nunc, cui hæc narrem,
dari?

Ch.—(*aside.*) Quid illud gaudii est?

Pa.—Davum video: nemo est,
quem mallet, omnium.
Nam hunc scio mea solidè solum gavisurum gaudia.

SCENE VII.

DAVUS. PAMPHILUS. CHARINUS.

Da.—Pamphilus ubinam hic est?

Pa.—Dave.

Da.—Quis homo est?

Pa.—Ego sum.

Da.—O Pamphile.

Pa.—Nescis quid mihi obtigerit.

Da.—Certè: sed quid mihi obtigerit, scio.

Pa.—Et quidem ego.

Da.—More hominum evenit, ut quod
sim nactus mali,
Prius rescisceres tu, quàm ego illud, quod tibi evenit boni.

Pa.—Mea Glycerium suos parentes repperit.

Da.—O factum bene!

Ch.—(*aside.*) Hem! 5

Pa.—Pater amicus summus nobis.

Da.—Quis?

Ch.—Chremes.

Da.—Narras probè.

Pa.—Nec mora ulla est, quin eam uxorem ducam.

Ch.—(*aside.*) Num ille somniat
Ea, quæ vigilans voluit? At salvus sum, si hæc vera sunt.
Celloquar.

Pa.—Quis homo est? O Charine, in tempore ipso
mihi advenis.

Ch.—Bene factum.

Pa.—Audistin'?

Ch.—Omnia: aga, me in tuis secundis respice. 10

Tuus est nunc Chremes; facturum quæ voles, scio esse omnia.

Pa.—Memini: atque adeo longum est nos illum expectare, dum exeat.

Sequere hâc me intus ad Glycerium nunc. Tu Dave, abi domum:

Propere arcesse, hinc qui auferant eam. Quid stas? quid cessas?

Da.—Eo.

Ne expectetis, dum exeant huc: intus despondebitur; 15

Intus transigetur, si quid est, quod restet.—Plaudite!



ADVERTISEMENT.

The Editor of this edition of the *Andrian*, has long wondered that the plays of Terence were so little read in the schools and colleges of our country. It might be difficult, perhaps, to assign the cause of this general neglect. It cannot be from any defect in the language employed by the author of them, for he is allowed by the greatest critics of his own and all succeeding times to have been a perfect master of pure, simple, and elegant latinity, of refined and beautiful expression. With one voice, these plays are pronounced to have been written with the most discriminating judgement and the nicest taste. Nor is it on account of the immorality of his plots, or the expressions which shock the ear of modern fastidiousness; for these faults are certainly not less in Horace, Juvenal, or Ovid, and yet methods have been found of obviating the objections to their extreme indecency, or of removing from the text books the offensive passages. When we consider, besides, the clear, precise, and rapid narrations, the simple and yet elegant diction, the interesting plots, the just delineations of human character, and the sound practical maxims to be found in this most finished of Roman comedians, we shall no longer be indifferent to the introduction of his works into our classical seminaries. The practice of all Europe will confirm us in these sentiments; for it is believed that it would be difficult to find in England, or on the Continent, a classical school of any reputation, in which Terence does not form an important part of the regular Latin course.

The text of the present edition, (with numerous corrections, however, made by a careful collation with that of the Vatican

in folio, and with the change of the orthography to that now generally approved by the best critics, as far as such change was found to be authorised by any good edition,)—the text has been taken from a London copy, printed by A. J. Valpy in 1826. For about one third of the notes acknowledgement is due to the same source. A few of the rest are transcribed or translated from various commentators, but for most of them the Editor only is responsible. A metrical Key has been added from experience of its utility in poets, whose versification presents much fewer irregularities and difficulties. In the solution of these irregularities the Editor has rarely relied solely on his own judgement, but has followed Erasmus, or other learned critics, notwithstanding they seem sometimes to cut rather than to untie the metrical knot. Any attention to scanning this play may be best omitted till the scholar comes to review it: he ought also to have a considerable acquaintance with the plainer form of Hexameter verse, before venturing upon the Iambic,

Boston, August, 1830.

THE ANCIENT STAGE.

It is proper to notice here, briefly, a few circumstances in which the ancient stage and manner of representation were exceedingly different from the modern. In the first place, the theatre was immensely large, being frequently capable of accommodating sixty or eighty thousand persons. The stage was sometimes sixty yards, or one hundred and eighty feet wide in front. This wide space was filled with scenes composed of several streets meeting together with lanes and alleys. Hence it might easily happen, that two or three actors, coming down different streets towards the audience, should not perceive each other's approach, till the end of a row of buildings brought them in view of each other; while both or all were visible the whole time to the audience.

In three particulars the habits of the actors differed essentially from any thing in use in modern times. These were the Buskin, the Sock and the Mask. The *Cothurnus*, or buskin, was a high heeled shoe worn by the actors in tragedy. The *Soccus*, or sock, was a low heeled shoe, worn by comic actors. Every player wore the mask (*persona*), which was so made as to cover the whole head. It had false hair fastened to it agreeable to the visage and complexion of the character represented. Its name (*persona*) is derived from *personare*, to sound through, because it was so formed as to enlarge the voice and convey it to a greater distance; a contrivance rendered necessary by the vast extent of the ancient theatres. All theatrical representations were accompanied by music either on the *tibia*, a kind of flute, or the *fides*, or lyre. It

seems probable also that the words were rather *sung* than *spoken*, resembling what is called *recitative*, and that the performance both of tragedy and comedy was more like the modern *opera* than like the tragedy and comedy of our times. There are, however, many points on this subject, which notwithstanding the industry of the learned, are yet doubtful and obscure. A protracted discussion of these topics would be indeed an interesting subject to the writer, but would obviously be out of place in an elementary work.

NOTES.

[The Prologue is omitted in this edition.]

ACT I.—SCENE I.

2. *Adesdum*. *Dum* is added by the figure Parelcon, as *egomet, quisnam, &c.*—*Paucis te volo*. This is an ellipsis for *paucis verbis ego te alloqui volo*. But Sosia interrupts Simo, to show that he understood what he was going to say.

3. *Curentur*. Madame Dacier supposes this to be a kitchen-term, meaning *be dressed*; it more probably, however, has its common signification, *be taken care of*. Compare verse 180, *curabo*, and Act v, Scene 2, verse 6. *Immo aliud*: 'quite another thing.' *Quid est, &c.* The construction is, *Quid amplius hoc est, quod mea ars possit efficere tibi*. *Hoc* is the ablative governed by *amplius*. Adams' Latin Grammar, Rule LXI.

7. *Fide et taciturnitate*: 'of fidelity and secrecy.' These words, as well as *arte* and *tis*, are governed in the ablative by *opus*. Gram. R. IX. *Expecto quid velis*: 'literally, 'I am waiting for what you may wish'—'I wait your pleasure.'

8. *Ut*: 'how.'

10. *Libertus* signifies a slave, who has been manumitted, or freed from slavery by his master—'a freedman.' This line is taken from Menander. *Ἐγὼ σε δούλον ὄντα ἔθην' ἐλευθερον*.

11. *Liberaliter*: 'affectionately and freely.'

12. *Habui*: 'I could.' Construction, *persolvi tibi summum pretium, quod habui in potestate mea persolvere*. Terence, who had been himself a slave, could appreciate the advantages of liberty.

13. *Haud muto factum*: 'I do not repent of what I have done.'

15. *Habeo gratiam*. *Agere gratiam* or *gratias*, 'to thank one in words'; *referre gratias*, 'to show gratitude by deeds'; *habere gratiam* or *gratias*, 'to feel grateful'—to have the emotion of gratitude.' See Dumesnil's Latin Synonyms.

17. *Immemōris beneficii*: 'a benefit forgotten'—'ingratitude.'

18. *Quin*: 'therefore.' *Me*, sc. *facere* or some other word, making the accusative before the infinitive, or *quid de me velis*, 'what you want of me.'

19. *Praedico*: 'I must premise.'

20. *Quas credis esse has, non sunt vera nuptia*: 'the nuptial preparations are not real, as you suppose them to be,' i. e. they are pretended, and there is to be no marriage.

22. *Ep pacto*: 'thus.' *Vitam*: 'the way of life'—'the conduct.'

24. *Excessit ex ephēbis*: literally, 'after he came out from among the boys'—'after he was fifteen years of age'—or, 'after he left school.'

25. *Fuit*, sc. *ei*: 'he had the power.' Gr. under R. xvii. *Est*, &c.

26. *Qui*: 'how.' *Scires—noscere*. These words have not the same meaning. For their difference v. Dum. Lat. Syn.

29. *Studium*: 'pursuit.'

30. *Alere* is here used as a substantive in the accusative, agreeing in case with *studium*. *Ad philosophos*: sc. *ire*.

32. *Studebat*: 'applied himself to.'

33. *Non injuriā*: 'not without cause.'

34. *Ne quid nimis*: 'nothing too much.' The English proverb is, 'Too much of one thing is good for nothing.' A sentiment, says Donatus, not unbecoming a servant, because it is common, and is therefore not put into the mouth of the master. Sancho in *Dōn Quixote* is an admirable example of this propensity in common people.

35. *Perferre*: *se* may be supplied before this word. *Facile*: 'with good humored ease.'

36. *Cum quibus erat cumque*. By the figure *Tmesis*, for *cum quibuscumque*.

37. *Adversus nemini*. *Ire* or *facere* is understood.

39. *Pares*: this is not an adjective, but a verb from *paro*.

41. *Obsequium*: 'compliance—flattery.' *Veritas*: 'sincerity.'

43. *Andro*: Andros, an island in the *Ægean* sea.

45. *Integra ætate*: 'young.'

46. *Andria*: 'the Andrian.'

49. *Mores*: 'the purity of her moral conduct.'

51. *Ita ut fit*: 'as often happens.'

53. *Egomet*, sc. *dixi* or *reputabam*. *Captus est*: a metaphor taken from the gladiatorial combats. When one of the gladiators had entangled his adversary in his net, the spectators cried, *captus est*. When he had wounded him, the cry was, *habet*, i. e. *vulnus*.

59. *Dicere*. See Gram. R. iii, Obs. 3. *Fortunas meas, Qui*. The antecedent of *qui* is included in *meas*, as if it had been *mei qui*, of me who. Gr. R. lvii, Obs. 4.

64. *Placuit sc. mihi*: 'I was pleased with the offer.'

69. *Frequens*: 'frequently.' The adjective is often used in verse, where the adverb would be used in prose.

71. *Collacrumabat*, the same as *collacrymabat*.

73. *Familiariter*: 'feelingly.'

74. *Quid hic mihi faciet, patri*: 'what will he do for me, his father,' i. e. how would he feel and behave in case of my death.

75. *Ingent—animi*. *Ingentum* refers to the qualities of the mind, *animus* to those of the heart.

78. *Etiam*: 'yet.' *Scies*: in comic writers this word may be best rendered, 'I will tell you.'

79. *Effertur*. Here begins a description of the particulars of the funeral. *Effertur*: 'the corpse is carried out of the city,' according to the custom of the ancients; *imus*: 'the friends of the deceased attend it.'

82. *Ut nihil supra*, sc. *posset esse*: 'that nothing could exceed it.'

87. *At at*: 'so so! thought I.' *Hoc illud est*: 'This is the secret.'

88. *Hinc illæ lacrimæ*. Referring to the sorrow of Pamphilus at the death of Chrysis.

91. *In ignem imposita est*: 'the body is placed on the funeral pile.' The custom of the Greeks and Romans was to burn the dead.

92. *Imprudentius*, sc. *justo*: 'too imprudently.' Gram. R. Lxi. under Oba. 3.

93. *Satis cum periculo*: 'with peril of her life.'

95. *Mediam*: 'by the waist.'

96. *Cur te is perditum*: 'why endeavor to destroy yourself.' Is: the verb from *eo*.

97. *Ut*: 'in such a manner that.'

98. *Quam familiariter*: 'how tenderly.' Cicero praises this narration in the highest terms. V. De Oratore, Lib. ix, 81.

99. *Ægre ferens*: 'vexed.'

100. *Nec satis*, sc. *erat*—*Diceret*: 'Pamphilus would naturally say,' i. e. if I reproved him.

102. *Quæ*. The antecedent *eam* or *mulierem* is understood.

103. *Honestæ oratio*: 'a plausible excuse.' *Rectè putas*, &c. The character represented by Sosia is that of a dull and ignorant servant, whose flat simplicity is strongly marked by the insipidity of this speech.

104. *Vitæ qui auxilium tulit*: 'who has assisted in preserving life.'

107. *Comperisse*: sc. *se*.

109. *Negare*. The infinitive for the third person singular of the imperfect, or with *cæpi* understood.

110. *Qui*. The antecedent is again understood, *ut ab eo qui*: 'as from one who.' *Se* is not superfluous here. On the contrary, though not necessary to be translated, in order to make out the sense in English, it is the full form of expression, and one often used by the best authors.

111. *Daturum*: sc. *meo filio*. *Gnatum*: sc. *objurgasti*. *Hæc quidem*: sc. *visa est*.

112. *Qui, cedo*: 'tell me why,' or perhaps, 'how so.'

115. Filling up the ellipses, this line would stand, *Ea injuria primum facta ab illo, animadvertenda est mihi*. The words *animadvertere injuriam* are used for *punire*.

116. *Id operam do*: 'I endeavour.' *Propter* is understood before *id*.

119. *Ut consumat*: 'that he may practise his schemes in vain.'

120. *Manibus pedibusque obnix*: a proverbial expression equivalent to the English, 'With might and main.'

123. *Animus*: 'heart.' *Sensero*: the sentence is left here unfinished by the figure *Apösiösis*. V. Gram. Figures of Thought, 17. Supply here *puniam*, *ulciscar*, or some similar word.

130. *Sosia* is called in the language of commentators, a *protatic personage*, that is, one who appears only once in the beginning or *protösis* of a play, for the sake of unfolding the argument, and is seen in no other part. In this instance, *Sosia* is introduced to give *Simo* an opportunity of informing the audience in what manner the intimacy of *Pamphilus* with *Glycerium* began.

SCENE II.

In this scene *Simo* is alone. On the English and American Stage, a new Scene supposes a change of place; but among the ancients, and on the continent of Europe, the unity of place is preserved, and a new Scene means only a change of speakers.

1. *Uxorem nolit*. The construction is, *Non dubium est mihi, quin filius nolit ducere uxorem*.

3. *Exit foras*. The place in which these dialogues are held, is in front of *Simo's* house.

SCENE III.

Davus has heard from *Sosia*, that *Simo* means to compel *Pamphilus* to marry, and passing out of the house, holds the following soliloquy in his terror about the event.

1. *Mirabar, hoc si sic abiret*: 'I thought it wonderful, if this affair went off so.' *Et heri, &c.* Construction, *et semper verëbar, quorsum lenitas heri evaderet*.—*Evadëret*: 'would end.'

4. *Verbum fecit*: 'said a word.' *Neque id ægre tulit*: 'nor took it ill, nor expressed any anger at it.' *Davus* fears more, and justly, those designs which he suspects are forming in his master's mind, than any sudden and violent ebullition of passion. The art, cunning and activity depicted in the character of this slave, have always been admired.

6. *Nec opinantes*: 'not suspecting his designs.'

7. *Oscitantes*: derived perhaps from *os* and *hiare*, to open the mouth; expressing negligence.

10. *Carnifex*: *carnifex* in the dictionary. *Est*: for *adest*, 'is present, is here.' *Neque*: equivalent to *et non*.

11. *Ehødum*: sc. *accede*. *Quä de re*: 'on what subject.' *Rogas*: sc. *quasi nescias*.

12. *Populus curat*: spoken ironically. *Scilicet*: 'forsooth.'

13. *Hocine agis, an non*: 'are you attending to this or not.' *Ego vero isthuc*: supply *ago*—*vero ego ago isthuc*: 'I am attending to it.' *Sed nunc*: 'well now.'

14. *Fecit* agrees with *ille* understood referring to *Pamphilus*.

15. *Postulo*. *Postulāre* signifies to demand as a right, *orare* to beg as a favour. Simo recalls the word *postulo*, and ironically substitutes *oro*, by the figure, Epanorthōsis. *Viam*, sc. *recti*: 'into the path of duty.'

16. *Hoc, quid sit*: 'what does this mean.' *Magistrum imprōbum*: 'an evil counsellor.'

17. *Ipsū animum*, &c. It is difficult to render this line into English literally; the sense is, 'he makes bad worse.'

18. *Hem*: this interjection here expresses impatience and anger. *Non Œdipus*: not Œdipus, who solved the riddle of the sphynx, no conjuror. I am a slave of duller apprehension.

19. *Sane quidem*: sc. *id velim*, 'certainly I do.'

20. *Quo fiant minus*: 'to prevent the marriage of my son.' *Quominus* is separated by the figure Tmesis, and *nuptiæ* is understood.

23. *In pistrinū*: 'to the mill,' a punishment for slaves at hard labor by turning the mill, which was in ancient times put in motion either by a horse power, or by turning a crank with the hand. *Usque ad necem*: 'even to death'—till you die of fatigue and blows.

24. *Ed lege atque omīne*: 'on that condition and solemn engagement.'

25. *Quid*: sc. *esse*. *Intellectin*: by Syncōpe and Apocōpe for *intellexistine*. *Hoc quidem*: supply *intelligis*. *Callidē*: 'clearly.'

27. *Deludier*: a termination of the infinitive passive after the obsolete conjugation, by the figure Paragoge, for *deludi*.

28. *Bona verba*: supply *loquere*: 'use milder language.'

SCENE IV.

1. *Entimvero*, &c. This, says Donatus, is a short and comic deliberation, calculated to excite the attention of the audience to the impending events; artfully relating part of the argument, but in order to prepare the events without anticipating them, representing the circumstances of the story as fabulous; and in order to enliven it, passing from dry narration to mimicry. *Entimvero*: 'now indeed.'

3. *Quæ si non astu providentur*: 'if this marriage is not prevented by some artifice.' *Herum*: i. e. *Pamphilum*.

5. *Ilum*: *Pamphilum*. *Hujus*: *Simonis*. *Minas*: sc. *timeo*. *Timeo* is here construed with the dative and accusative in the same line. *Timeo vitæ*: 'fear for his life.' *Timeo minas*: 'I fear his threats.' See Gram. R. xvii, part iv. Obs. 4.

6. *Verba dare*: 'to give words instead of deeds—to satisfy with mere words—to deceive.' *Amōre*: 'amour.'

7. *Me infensus servat*: 'he watches me jealously.' *Ne quam faciam fallaciam*: 'to prevent my practising some trick.'

8. *Si senserit*: sc. *me fallaciam facere*. *Si libitum fuerit*: 'if he takes it into his head.' *Causam cepērit*: 'he will find some pretence.'

9. *Quo jure, quâque injuria* : 'right or wrong.' *Dabit* : 'he will send.'

11. *Civem Atticam esse hanc* : 'that Glycerium is a native of Attica.'

12. *Navem—fregit* : 'suffered shipwreck.' *Andrum* : *Andrus* or *Andros*, was an island in the Ægean sea, from which Glycerium came; hence the title of this play.

13. *Ibi* : sc. *aiunt*. *Hanc* : Glycerium. *Ejectam* : sc. *ad litus* : 'cast on shore.'

15. *Commentum* : 'the fiction.'

16. *Ab ed* : *Glycerio*, or rather *e domo Chrysidis*. *At ego* : sc. *conferam*. *Forum* : this was a public place containing the market, the exchange, and the courts of law.

17. *Imprudentem opprimit* : 'should surprise him unexpectedly.'

SCENE V.

2. *Quid siet* : 'what the cause may be.' *Siet*, is the old form for *sit*. *Turba* : 'trouble.'

SCENE VI.

1. *Officium patris* : 'befitting a father.'

5. *Anſe* is a pleonasm since the same thing is expressed by *præ* in *præſciſſe*. *Communicatum* : sc. *id eſſe*.

6. *Verbum* : 'language.'

7. *Quid Chremes* : 'how has Chremes acted?'

8. *Immutatum* : 'unchangeable in my determination to marry Glycerium.' This word has, in different places, two contrary senses, *changed* and *unchanged*. In this place it may be considered as used for *immutabilem*.

9. *Opëram dat* : 'does he endeavour.' *Ut me—abſtrahat* : 'to separate me.'

10. *Invenustum* : 'crossed in love—unhappy.'

13. *Facta, transacta* : *facere* to do, *transigere* to finish. The original meaning of the latter is to *pierce* or *drive through*. *Omnia* : 'every thing preparatory to the marriage.'

14. *Repudiatus repëtor* : 'after being rejected as a son-in-law by Chremes, I am sought again.' Pamphilus, ignorant of the true state of things, supposes both Chremes and his father suddenly in earnest to conclude the marriage.

15. *Aliquid monstri* : 'some monster, some ugly woman.' He speaks the language of irritated and disappointed feeling; for, as women were kept in a state of seclusion in Greece, he probably had not seen this wife, who was to be forced upon him. Charinus, who had seen her, was ardently attached to her.

16. *Itur ad me* : 'they come back to me with her.'



18. *Negligenter*: 'in a manner so regardless of my feelings.'
21. *Censeri*, for *censeone*.
22. *Aut ullam causam*: sc. *proferre*, 'or offer any excuse.'
- Saltem*: 'although.'
25. *Diversè trahunt*: 'distract.'
26. *Hujus: Glycerii. Sollicitudo*: 'my anxiety to avoid this marriage.'
27. *Patris pudor*: 'reverence for my father.'
28. *Quæ—cunque*: separated by the figure *Tmesis*.
29. *Incertum hoc quorū accidat*: 'where this uncertainty may end.'
30. *Hunc: Pamphilum. Ipsâ: Glycerio. Adversum hunc*: 'to him.'
31. *Paulo momento*: 'by a small weight.' *Momentum* comes from *moveo*, supine *motum*, 'that which moves or causes motion.' It is here used figuratively in reference to a pair of scales, which, when equally balanced, are moved by the *slightest weight* applied to either side.
32. *Quid agit*: 'how does she,' i. e. *Glycerium*.
33. *Laborat e timore*: 'she is wretched from fear that you will marry Philumena.' The reading is here changed without authority, as it is in several other places, in order to retain only what is proper in an *expurgated* edition.
34. *Hunc*: sc. *diem*.
40. *Immutarier*: 'to change.' The infinitive of the obsolete conjugation for *immutari*. See note to verse 7 of this scene.
42. *Sed vim ut queas ferre*: 'but I fear your ability to resist your father's authority.' The construction is, *sed vereor ut non queas ferre vim paterni imperii*.
51. *Hujus: Glycerii. Formam atque ætatem*: 'youth and beauty.'
52. *Nec clam te est*: 'nor are you ignorant.' *Utræque res*: 'both her youth and beauty.' *Inutiles*. In composition with adjectives, frequently does more than merely negative the sense of the word to which it is joined. It gives the word a positive meaning, strongly opposed to what it signified before. Thus *inutiles* in this instance is not *useless*, but *hurtful* or *dangerous*.
54. *Quod*: sc. *propter*. *Ingenium*: some editions read *Genium*; and this seems to have been a usual word among the ancients in adjuration. See Horace Lib. 1; Ep. 7.
- Quod te per Genium Dextrarum Deosque Penates,
Obsecro et obtestor.
56. *Segrèges*. *Segregare* is a *grege separare*, 'to separate from, to desert.'
61. *Dat*: sc. *Chrysis*. *Hanc: Glycerium*.

ACT II.—SCENE I.

Charinus, Byrrhia. These two characters were not in the original play of Menander, from which this was translated, or rather imitated, but were added by Terence, 'lest,' says Donatus, 'Philumena's being left without a husband, on the marriage of Pamphilus to Glycerium, should appear too *tragical* a circumstance.' There is thus a double plot, and double set of characters, which sometimes embarrass the action.

1. *Illa: Philumena. Daturne—nuptum:* see Gram. R. xxxvii, Obs. 2.

3. *Usque antehac:* 'till now.'

5. *Ædēpol:* i. e. *per ædem Pollacis*, a common form of swearing or strong affirmation among the Romans.

7. *Id:* sc. *ad. Qui:* for *ut*.

8. *Lubido:* 'passion.'

10. *Hic:* 'in my place.' *Age, age, ut lubet:* 'well, well, as you please.'

11. *Quid hic agit:* 'what is he about.' This seems to be spoken aside. *Hic* refers to Charinus.

17. *Neque pol consilii locum habeo, neque auxilii copiam:* 'I have neither time to advise nor power to assist you.'

18. *Atunt:* 'so they say.'

19. *Postremum:* 'for the last time.'

21. *Sponsam—tuam:* 'your intended bride.' *Næ iste haud mecum sensit:* 'he does not agree at all with me,' for I am by no means in love with her.

23. *Vellem:* sc. *fuisset.* He wished this, that he might have pretext for refusing Philumena.

24. *Sed si id non potes:* sc. *efficere*, 'if you cannot avoid it.'

25. *Tibi—cordi:* 'near your heart.'

27. *Liberi—hominis:* 'of a free man, a man of honor, a gentleman.'

28. *Postulare id gratia appōni sibi:* 'to demand that to be set down to his credit as a favour,—to require gratitude for it.'

29. *Malo:* 'am more desirous.' *Adipiscier: adipisci.*

30. *Byrrhia:* sc. *potest.*

31. *Qui:* 'that Philumena.' This use of *qui* for *ut* is very common with Terence and Plautus. It was probably one of the characteristics of the style of familiar conversation.

32. *Ego id agam:* 'I will use my endeavours.' *Sat habeo:* 'I am satisfied.' *Optimè:* 'most opportunely.'

33. *At tu:* sc. *affers.*

34. *Fugin? fugisne,* 'will you be gone.' *Ego vero:* 'I will indeed.'

SCENE II.

1. *Di Boni*. There was a reason for this exclamation among the ancients, since there were gods of an opposite nature, the evil and hurtful passions being consecrated and worshipped as *Dii mali*; e. g. *Pallor, Timor, Impudentia, Infamia, &c.* *Boni quid*: 'what good news.'

5. *Audin*: for *audisne*. *Querere* takes *quem* in the preceding verse as the accusative before it, and depends on *credo*.

6. *Intendam*: *iter* or *gressum* is here understood. *Cessas alloqui*: 'why do you not speak to him.'

7. *Qui me*: sc. *vocat*.

8. *Ambo*: sc. *adestis*. *Volo*: sc. *alloqui*.

10. *Tu*: sc. *timeas*.

11. *Nuptia*: sc. *parantur*.

12. *Id—ducas*: 'you, Pamphilus, are afraid, that you will be forced to marry her; but you, Charinus, that you will not be permitted to have her.'—*Ut* for *ne non*. See Gram. R. LX, Obs. 7, where this place is quoted.

18. *Me vide*: 'mark me, believe me.'

14. *Quam primum*: 'immediately, as soon as possible.'

20. *Nusquam*: 'I can see you nowhere.' *Huyus*: *Charini servum*.

21. *Rogo*: 'I inquire for you.' *Negat vidisse*: 'he says that he has not seen you.' The brevity and spirit of this narration, are highly praised by Donatus, and other commentators.

23. *Ipsa*, refers to Simo.

24. *Non coherent*: 'these things do not agree.' *Me*: sc. *confero*. *Ad Chremem*: 'to the house of Chremes.'

25. *Solitudo ante ostium*. Terence has not put this remark into the mouth of Davus without foundation. The house of the bride was always full, and before the street door were musicians, and those who waited to accompany the bride.

27. *Matronam nullam*. Married women, neighbors, and relations, with the title of *Pronuba*, attended the bride. The friend and attendant of the bridegroom was called *Aruspex*.

28. *Ornati—tumulti*: ancient genitives according to the second declension, instead of *ornatus* and *tumultus*. On occasion of a wedding, the doors were ornamented with garlands of flowers and leaves.

29. *Magnum signum*: sc. *nuptias non parari*: 'it is a strong proof, that no marriage is in preparation.'

32. *Obolo*: sc. *emptos*. The *obolus* was a small Grecian coin, worth two cents and four mills of our money.

33. *Nullus*: for *nullo modo* or *non*. *At nullus quidem*: 'by no means.'

34. *Huic*: Pamphilo. *Ilam*: *Philumenam*. *Dat*: sc. *Chremes*. *Ridiculum caput*: 'preposterous fellow.'

36. *Ambis*. After this word, *nihil efficies*, or some similar phrase must be supplied: The style of Terence, like that of comedies in all languages, and like the conversation of real life, which they imitate, is extremely elliptical. If in these notes, I shall succeed in filling up properly these numerous, and to the young scholar, embarrassing ellipses, I shall have rendered nearly all the assistance necessary to a full understanding of this otherwise easy and delightful writer.

SCENE III.

1. *Vult*. Supply *facere*. *Cur simulat*: 'what does he mean by this pretence of a marriage.'

2. *Id*: sc. *propter*.

3. *Neque id injuriâ*: 'and justly too.' *Neque videatur facere id injuriâ*.

4. *Ut sese habeat*: 'how it may be.' These words seem unnecessary, as their sense is implied in *animum*. The whole phrase, *Truim, ut sese habeat, animum*, may be rendered, 'the bias of your mind, or your inclination.'

5. *Ibi*: 'then.' This word, which has commonly reference to place only, is often used in Terence as an adverb of time.

6. *Illa turbâ fent*: 'those disturbances will happen'—that storm of passion; that is, your father will then have a specious pretence for quarrelling with you outright. *Quidvis patiar*: 'I will suffer any thing rather than give up Glycerium.'

7. *Difficile est*: 'it is difficult to resist him.' *Sola—mulier*: 'a lone, unprotected woman.' *Dictum ac factum*: 'no sooner said than done.' In Greek, *ἄμα ἔπος, ἄμα ἔργον*. In French, *aussitôt dit, aussitôt fait*.

12. *Illâ*: *Glycerio*. *Huc*: equivalent to *hinc*. *Ut ab illâ excludar, huc concludar*: 'that I must be separated from Glycerium, and obliged to marry Philumena.'

15. *Hic*: used perhaps for *tunc*, as an adverb of time.

17. *Omni*: for *ullo*.

18. *Nec tu eâ causâ minueris hæc quâ facis*: 'you need not change your conduct.'

20. *Velle*: to *velle* facere quæ voluerit. *Ut cum*: 'so that, although.'

21. *Æquo animo*: 'with equanimity.' *Negligentem*: sc. *Simonem*.

22. *Aliam*: 'another wife.' *Otiosus*: 'at leisure.'

23. *Vide quò me inducas*: 'take care where you lead me.' *Quin taces*: 'will you not be silent, will you not leave off objecting.'

SCENE IV.

1. *Reviso*: 'I return to see.' *Captent*: this verb has the form of a frequentative, but the signification of a desiderative. It means

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not what plans they are frequently forming, but what they are desirous of forming. *Prendo*, *dormito*, *ostento*, and *munito*, says Turnebus, have a similar use.

5. *Quid, differat te*: 'by which he may disconcert you.' *Mund te ut sis*: 'to be master of yourself.'

SCENE V.

1. *Relictis rebus*: 'laying business aside.'

3. *Propterea*: this word, though an adverb, seems to be used here like *propter*, governing *id* in the accusative. Otherwise one of these words is superfluous; and examples of the union of words nearly or quite synonymous, are common in this author: as *etiam quoque*, *nunc jam*, &c. *Hunc*: refers to Simo. This word was supposed to refer to Pamphilus; but as he had not left the stage since Byrrhia was last upon it, the idea of following him thither presented an absurdity. Hence Bentley and others thought the line spurious. But, as Colman has remarked, Simo is represented returning along the street to his own house, and if we suppose Byrrhia following him, till he discovers Pamphilus, the sense is perfectly clear.

4. *Aded præsto*: 'very opportunely.' *Hoc agam*: 'I will attend to this business,' that is, *observabo Pamphilum*.

5. *Utrumque*: *Pamphilum et Davum*. *Serva*: 'mind what I have told you.'

6. *Quasi de improviso*: 'as if not aware of his presence.'

7. *Probè*: sc. *respondisti*: 'you answered finely.'

9. *Tibi*: 'to obey you.'

10. *Obmutuit*: 'he is struck dumb by your unexpected answer.'

11. *Cum gratiâ*: 'with a good grace.'

12. *Sum verus*: 'did I not tell you truly.' *Uxore excidit*: 'is disappointed in his hope of marrying Philumena.'

17. *Renuntiabo*: 'I will go and carry the news.' *Malo*: 'evil tidings.' *Malum*: 'ill treatment.'

SCENE VI.

1. *Hic*: Simo.

3. *Æquè quidquam nunc quidem*: 'nothing at all.' The construction is, *narro nihil quidem quidquam nunc æquè atque antea*.

5. *Malè habet*: 'vexes.'

6. *Potin' es*: 'can you,' for *potisne es*, or in the more common usage of the Roman writers, *poterne*.

7. *Hujusce hospitiæ consuetudinem*: 'his attachment to this stranger Glycerium.'

9. *Nihil hercle*: 'not at all.' *Si aded*: 'if so—if he is in any degree disappointed.'

12. *Tibi geret morem*: 'he will comply with your wishes.' *Fortem*: 'well-bred, discreet.'

14. *Subtristis*: 'rather dejected.' *Sub* in composition often diminishes.

15. *Sed est, quod succenseat tibi*: 'but he has reason to complain of you.'

17. *Nimum parçè facere sumptum*: 'that you are too sparing of expense.'

18. *Drachmis—decem*: \$1.43. A *drachma* was worth 14 cents and 3 mills of our money.

21. *Quod dicendum hìc siet*: 'what may be said here with propriety,—if I might be allowed to give an opinion.' *Hìc*: i. e. *inter nos*, 'between ourselves.'

22. *Tu quoque*: sc. *agis*.

23. *Vidèro*: as Simo ends this line, Davus goes out. The two following lines are spoken by Simo alone.

24. *Quidnam hoc rei est*: 'what does this mean.'

25. *Illic*: for *ille*, *Davus*. *Huic rei caput*: 'the contriver and instigator of it.' This answers very nearly to the English idiomatic phrase, 'he is at the head of that affair.'

ACT III.—SCENE I.

1. *In portu navigo*: 'I sail in the harbor, I have arrived at the end of my voyage,' a figurative expression, signifying 'my anxieties for my son are now at an end.' These words properly belong to a scene which is here omitted for its indelicacy. *Maximum*: 'of most consequence.'

2. *Chremes*: *Chremes* has in the genitive *Chremis* or *Chremētis*, hence in the accusative *Chremem* or *Chremētem*.

6. *Cogere*: sc. *facere*, by which *quod* is governed in the accusative.

7. *Ipsum*: *Chremem*.

SCENE II.

1. *Jubeo Chremētem*: sc. *salvere*. *Jubeo* is here equivalent to *volo*. This was a form of salutation answering almost exactly to 'I hope to see you well.'

3. *Viso*: 'I come to see.'

4. *Paucis*: sc. *verbis*. *Te velim*: sc. *facere*.

6. *Per* in adjurations is usually separated from its accusative by the intervention of the nominative, as in Virgil, *Æn.* 4, 314.

Mene fugis? Per ego has lacrymas dextramque tuam, te.

7. *A parvis* : sc. *nobis* : 'with our childhood.'
 9. *Cujus—servandi* : 'for preserving whom.'
 10. *Atque ita*, &c. Construction, *atque ita, ut nuptiæ fiant, quæ fuissent futuræ* : 'and in such a manner, that the marriage, which was to have been, may still take place.'
 13. *Quum dabam* : 'when I promised her.'
 14. *Si in rem est utrique* : 'if it is for our mutual advantage.'
Ut fiant : sc. *nuptiæ*. *Accessi jube* : sc. *eam*.
 16. *In commune* : 'for their common advantage.'
 17. *Tua* : sc. *filia*.
 18. *Ita* : 'on this condition.' *Itaque* : equivalent to *et sic*, or *ita et*, and not the compound *itaque, therefore*.
 20. *Iræ sunt* : 'there is a quarrel.' *Audio* : 'I hear but do not believe.'
 21. *Avelli* : Pamphilum *posse avelli* a Glycerio. *Fabulæ* : 'idle tales.'
 24. *Antè eam* : 'anticipate them—endeavor to prevent a return of their affection.' *Dum tempus datur* : 'now when an opportunity is offered.'
 35. *Huc* : 'to this point.'
 36. *Discessio* : 'a divorce.'
 37. *Si immutatur* : 'if he is changed—if he reforms.'
 40. *Quid isthuc* : words of concession and assent, 'well.' *Sine* : 'if you are so thoroughly convinced that it is expedient.'
 41. *Claudier* : *claudi*.
 42. *Te semper maximi fēci* : 'I have always regarded you very highly. See Gram. R. xxiv.
 44. *Davus*—in some editions *Davos*. In the more ancient Latin, and that in use among the comic writers, *o* occurs in a great number of words for *u*, as *Davos* for *Davus*, and *Davom* for *Davum*. The source of this orthography may be traced back to the Æolic dialect of the Greek language, from which much of the Latin is derived. The terminations of that language in *os* and *or* were not changed at once into *us* and *um*, but remained for ages with the simple change of the final *v* into *m*.
 47. *Aded* : for *quoque*.
 48. *Eccum* : for *ecce cum*, as *ellum* for *ecce illum*.

SCENE III.

2. *Arcessitur* : sc. *Philumena*. *Advesperascit* : 'it is near evening.' The bride was led to the house of her husband in the evening by the light of torches. Hence the *nuptial torch*.
 11. *Hic fit mihi obviam* : 'Chremes meets me.'

SCENE IV.

2. *Ego verò solus* : sc. *effeci*. *Davus* repeats these words in anger at the unfavorable turn of his plot. *Solus* : I alone, for Pamphilus

had no wish to marry Philumena. *Lenire*: 'to reform.' *Porro*: 'for the future.'

4. *Mirum*. The ellipsis here may be filled up thus: *mirum est, si est alibi et domi*. 'It would be strange, if he were not at home.'

SCENE V.

1. *Nullus sum*: 'I am nobody—I am annihilated;' hence, 'I am undone.'

4. *Hoc*: *Simone*.

7. *Aliquid*: sc. *præcipitium*. But this word is perhaps implied in *præcipitem*, and they certainly could not both be used so near each other in the same sentence.

SCENE VI.

1. *Scelus*: for *scelestus*, the abstract for the concrete. *Illic*: for *ille*.

2. *Nulli*: for *nullius*. *Nullus, solus, &c.* were anciently declined like *bonus*.

3. *Me*: sc. *oportuit*.

4. *Pretium ob stultitiam fero*: 'I suffer the just reward of my folly.'

6. *Quid me*: sc. *de*. *Atque id ago sedulo*: 'and yet I am anxiously considering what can be done.'

12. *Nempe ut modo*: 'yes, just as you have lately done.'

17. *Spatium*: sc. *temporis*: 'time.' This is analagous to our use of the word *space*; as for instance, 'space for repentance,' meaning *time or opportunity*. *Ut de te sumam supplicium*: 'to punish you.'

ACT IV.—SCENE I.

2. *Vecordia*: 'malice.'

6. *Modo*: 'at first.'

9. *Timent*: 'they feel some reluctance in refusing.' *Res*: 'circumstances.'

11. *Cur meam tibi: cur dem meam rem tibi*. *Quis mihi es*: 'what are you to me—what have I to do with you.'

12. *Proximus sum egomet mihi*: 'I am the nearest to myself—I must provide for myself first.'

14. *Non videntur*: 'they are not ashamed of their conduct.'

15. *Eum* : *Pamphilum*.
 16. *Ingēram mala multa* : 'shall I load him with reproaches.'
Nihil promovēris : 'you will gain nothing.'
 17. *Animo morem gessēro* : 'I shall gratify my resentment.'
 19. *Causa* : 'a pretence.' *Solvisti fidem* : 'you have broken your promise.'
 20. *Quid tandem* : 'what do you mean by *at length*'—referring to what Charimus has said in the preceding line. *Me ducere—postulas* : 'you seek to deceive me.'
 21. *Complacita est* : sc. *Philumena*.
 22. *Tuum animum ex animo spectāvi meo* : 'judged your disposition by my own.'
 23. *Falsus es* : 'you have been deceived—you mistake me.'
 24. *Me lactāssēs amantem et—producēs* : 'you encouraged me in my love and led me on.'
 25. *Habeas* : sc. *tibi Philumēnam*.
 28. *Dicas* : for *dicēs*.
 29. *Scio* : this is spoken in irony.
 31. *Immo etiam* : 'nay more.' *Quod tu minus scis* : 'to show you, how little you understand.'
 34. *Mane* : 'wait patiently.'
 39. *Davus omnia* : sc. *omnino turbāvit* : 'Davus is the cause of all this confusion.'
 41. *Qui auscultaverim* : 'because I listened to him.'
 42. *Factum—est* : sc. *a te*.
 43. *Duint* : an archaism for *dent*.
 47. *Hęc &c.* *Res hęc ratione non successit*.
 50. *Immo etiam* : 'by no means.'
 55. *Præter spem* : 'contrary to my expectation.'
 57. *Face* : an archaism; the regular form for *fac*. *Me missum face* : 'dismiss me—dispense with my services.'
 59. *Hoc tibi inventum dabo* : 'I will give you a proof of my inventive faculties.'

SCENE II.

2. *Jubeam arcessi* : sc. *Philumenam*.
 4. *Servabo* : 'I will watch.'
 5. *Ubi ubi* : equivalent to *ubicunque* : 'wherever.' *Inventum tibi curabo* : 'I will take care to have him found.'
 11. *Arcessor* : supply the ellipsis thus, *arcessor a Glycerio, quod illa sensit*.
 12. *Quibus* : sc. *a. Hic* : *Davus*.
 13. This line is ironical.
 14. *Res* : 'the cause.'
 17. *Contigit* : *illa mihi contigit* : 'she has fallen to my lot—I won her—my wishes were fulfilled.'
 19. *Atque* is used after a comparative in the sense of *quàm*.

20. *Ne—per me stetisse* : 'that it was not my fault.'
 22. *In proclivi* : 'easy.'
 23. *Quis videor* : sc. *tibi nunc esse* : 'what do you think of me now.' *Atque* : 'as.'
 26. *Ut repudium renunciem* : 'to announce to him the breaking off of the marriage contract.'

SCENE III.

2. *Vos hinc amolimini* : 'depart hence.'
 3. *Hac bene vertat Deus* : 'may God cause this affair to turn out well.'

SCENE IV.

2. *Nihilne esse proprium cuiquam* : 'have we then no lasting possession'—*Proprium* signifies not only *one's own*, but also what is *perpetual and stable*. The infinitive *esse* here depends on some verb understood, as *expectemus* or *speremus*—*Fidem* : sc. *imploro*. *Fidem* for *opem*.
 5. *Hic* : 'in this distress.' *Illic* : 'in the love of Pamphilus.'

SCENE V.

2. *Rediit bona* : that is supposing Chrysis to have died without a will; in which case the nearest relative was heir at law, as Patrick has remarked.
 3. *Video* : sc. *mulierem*.
 4. *Sobrinus* : 'the cousin.' *Sobrini* according to Donatus are sons of *consobrini*—*fili consobrinorum*. Others suppose this word means the sons of two sisters.
 6. *Itan' Chrysis* : 'Is Chrysis so, that is, is she dead.' "This manner of expression," says Patrick, "avoiding the direct mention of a shocking circumstance, and softening it as far as possible, carries in it a great deal of tenderness."
 7. *Vos* : sc. *agitis*. *Quo pacto* : sc. *vixitis*, *Satin' rectè* : 'pretty well.'
 9. *Quid Glycerium* : sc. *agit* : 'how is Glycerium.'
 10. *Utinam* : 'no: I wish she had.' *Haud auspicatò* : 'under unlucky auspices.'
 11. *Si id scissem* : 'if I had known this'—that Glycerium had not discovered her parents; for as she is thought to be the sister of Chrysis, she succeeds to her property. *Tetulissem* : for *tulisssem*, like the Greek reduplicative augment. Some editions have *retulissem*, which is an inferior reading, since it would naturally signify,

to return to the place from whence one had set out, which was not the case with Crito.

12. *Hæc: Glycerium. Huius: Chrysidis.*

17. *Clamitent:* 'people would exclaim;' that is, if I brought an action to recover the property of Chrysis.

18. *Sycophantam:* 'a knave, an impostor;' from *gaíra*; to discover, and *σύκον*, a fig. The Athenians had a law forbidding the exportation of figs. This gave occasion to secret informations, accusing people who were often innocent. These accusers were said *συκοφαντεῖν*. Hence any false and insidious calumniator, flatterer, accuser, or impostor was called a *sycophant*.

20. *Antiquum optines:* 'you preserve the good old character.'

21. *Maximè:* 'willingly.'

ACT V.—SCENE I.

3. *Illusi vitam filæ:* 'I have hazarded my daughter's life. *Illudere*, besides its common meaning sometimes signifies *per ludum nocere*, to injure through sport or carelessness. See Virgil, *Geo.* 2, 374 and 375. Also 1, 181, and *Æn.* 2, 64.

4. *Quàm maximè:* 'most earnestly.'

5. *Ut—compèdes:* 'to confirm.'

6. *Præ studio:* 'through your eagerness.' *Dum:* 'in order that.'

7. *Neque modum benignitatis:* 'you fix no limits to my compliance.'

8. *Remittas:* 'you would cease.' *Injuriis:* 'with injurious requests.'

10. *Abhorrenti:* 'averse.'

11. *Seditionem:* a continued series of disagreement and quarrels, which will probably end in divorce. *Incertas nuptias:* 'a union of uncertain continuance.'

13. *Tetulit:* the ancient perfect for *tulit*. *Dum res tetulit:* 'while circumstances permitted.' *Feras.* 'you must bear the disappointment—you must submit.'

14. *Nos missos face:* 'excuse me.' *Nos* is here used for *me*, as it often was among the Romans in conversation and in epistolary correspondence.

SCENE II.

1. *Impéro:* sc. *omnes*. Spoken in exultation.

2. *Hospitis:* *Critonis*.

3. *Scelus*: for *scelestus*.
4. *In vado*: 'in safety.' *vada*, are fords or shallows in a river, where there is no danger in passing. Hence this expression became a proverb to signify out of danger. It has the same general sense, as *In portu navigo*. *Cesso alloqui*: 'why do I delay to address him—why do I not speak to him.'
5. *O salve, bone vir*: these words are spoken in a sneering, ironical tone.
7. *Arcesse*: sc. *Philumenam*. *Bene sanè*: this again is ironical.
8. *Isthic*: 'there'—in the house of Glycerium. *Mihin'*: Davus, having no excuse ready, answers stammering and in disorder.
10. *Cum tuo gnato*: Davus continues to evade the question by fixing the attention of Simo on his son.
12. *Illum*: sc. *ibi facere*.
13. *Indignum—facinus*: 'a strange account.' *Faro—audias*: I will cause you to hear—you shall hear.'
14. *Ellum*: for *ecce illum*, in Glycerium's house.
15. *Quantivis pretii*: 'a man of some consequence.'
16. *Tristis*: 'grave.' *Fides*: 'good faith.'

SCENE III.

2. *Sublimem hunc intrò rape quantum potes*: 'take him up and carry him in, as quick as you can.'
5. *Ego jam te commotum reddam*: 'I will soon put you in a state of agitation—I will have you whipped.' *Tamen etsi*: 'even if.' *Tamen*: 'even so.'
6. *Quadrupedem constringito*: 'bind him hand and foot.' In this manner criminals were bound among the Athenians.

SCENE IV.

2. *Quid pertuli*: equivalent to *quàm periculosum*.
3. *Illi*: Pamphilo.
4. *Pietatem*: sc. *speciem*: 'behold the filial piety—the affection.' Ironical.
6. *Ecquid te pudet*: 'are you not ashamed.'
7. *Quis me vult*: 'who wishes to see me—who calls.' *Omnium*: sc. *detrimento*.
8. *Mitte malè loqui*: 'cease railing.'
9. *Gravius*: supply *justo* or *merito*: 'too severe.'
14. *Impotenti*: 'unable to control his passions.' *Præter*: 'against.'
15. *Legem*: a law of the Athenians, that no citizen should marry a stranger.
17. *Sensisti*: for *sensisti*.

18. *Inducti*: for *inducti*.
 22. *Sollicito*: 'afflict.'
 24. *Valeat*: 'let him leave me.'
 27. *Adducti*: 'false witnesses have been suborned.'
 28. *Licetne*: sc. *loqui*.
 30. *Dicat sine*: 'let him speak.'
 33. *Hanc—amittere*: 'to part with Glycerium.'
 34. *Allegatum*: 'suborned.'
 38. *Supplicii*: if this word be understood to mean *punishment*, it may refer to the uneasiness inflicted on Pamphilius by Simo's accusation. If it mean *supplication*, it will refer to his humble entreaty of his father. Thus, the sense of this passage may be 'a little punishment is all a father can find in his heart to inflict on his son,' or 'a little entreaty is sufficient to change the designs of a father towards his son.'

SCENE V.

1. *Mitte orare*: 'cease entreating me to convince your father, that Glycerium is a citizen of Athens.' *Una harum quævis causa*: 'either of these three causes.'

4. *Quid tu*: sc. *venis*. *Insolens*: 'unaccustomed to frequent Athens.' *Evenit*: 'it has so happened.'

5. *Hic*: sc. *est*: 'it is.' *Hinc*: 'from Athens.'

6. *Paratus*: 'prepared to deceive me with a fictitious story.'

8. *Imperitos rerum*: 'unacquainted with the world.'

9. *Lactas*: 'you soothe.'

10. *Metuo ut substet hospes*: 'I fear the stranger will not sustain this.'

12. *Attemperatè*: at such a convenient time.'

14. *Habeo pro illâ re, illum quod moneam probè*: 'I have the means of informing him about this affair.' *Illum*: referring to *paterem*.

15. *Sic—est hic*: *mitte*: 'this is his way: do not mind him.' *Videat qui siet*: 'let him consider who he himself may be—let him look to the defects of his own character.'

17. *Ego isthac moveo*: 'do I excite these disturbances.' *Æquo animo*: 'patiently,' i. e. without railing at me.

19. *Navi fractâ*: 'having suffered shipwreck.'

20. *Isthac*: *Glycerium*. *Applicat—se*: 'applies for assistance.'

21. *Sine*: sc. *cum loqui*: 'let him go on.'

22. *Obturbat*: sc. *sermōnem meum*: 'does he interrupt my story—will he not cease interrupting me.'

24. *Nomen tam citò tibi*: sc. *vis edi*: 'do you wish the name to be told you so suddenly.'

26. *Rhamnusium*: an adjective from Rhamnus, the name of a maritime town in Attica. Patrick says, that several wealthy Athenians had country seats near that place.

28. *Quid eam tum: quid tum ciebot eam esse*: literally, 'what did he then say that she was,' that is, 'whose child did he call her.'

31. *Persëquens*: 'following.'

33. *Quid illo sit factum*: 'what may have happened to him—what became of my brother.' *Vix sum apud me*: equivalent to *vix mentis compos sum*: 'I am scarcely myself; I am almost beside myself.'

35. *Multimōdis*: 'by many proofs.' *Tuam*: sc. *filiam*: Simo is here addressing Chremes.

36. *Malè habet*: 'disturbs.'

37. *Religionet*: 'scrupulousness, excessive and superstitious caution.' *Nodum in scirpo quæris*: 'you seek a knot in a bulrush where there are none'—'you make difficulties in a plain case;' a proverb.

38. *Nomen non convēnit*: 'the name Glycerium does not agree with that of my daughter.'

41. *Patiar*: what Pamphilus says preceding this word was probably intended to be spoken *aside*.

44. *Jamdūdum*: 'already.' *In grātiā*: 'into favor with you;' that is, has restored you to my good graces.

45. *Causa optima est*: 'there is the best reason for it;' for giving Glycerium to you.

46. *Nempe*: 'certainly my father will make no objection.' *Id scilicet*: supply *sit*: 'be it so.'

47. *Talentā*. With regard to the value of the talent, the authorities very much differ. The following table is reduced from one of Cooke's.

The Obōlus was in value,	\$0 024
Drachma,	0 143
Mina,	14 35
Talent,	861 11

Ten talents, according to this computation, amount to \$8611, a good portion in a country where the means of living were cheap, as in Athens. *Eho mecum*: 'come with me.' *Crito*. Crito is called by Donatus, *persōna in catastrophen machināta*, 'a character formed to bring about a catastrophe.'

50. *Magis ex sese*: 'that concerns him more nearly.'

51. *Non rectè vinctus est. Si. Haud ita jussi*. Here is a pun upon the word *rectè*, which may mean *rightly*, that is, *with justice*, or *well*; that is, *safely*. The former is the sense in which Pamphilus uses it, and the latter the one in which Simo chooses to understand him. 'He was not bound *well*. Si. I ordered him to be.'

SCENE VI.

4. *Propriæ*: 'lasting, unalterable.'
 6. *Mihi—dari*: 'to present himself to me.'
 8. *Mea—guvisurum gaudia*: sc. *esse*: 'will participate in my joy.' Gram. R. XVIII. Obs. 1.

SCENE VII.

6. *Pater*: 'her father.'
 12. *Memini*: 'I will bear it in mind.'
 15. *Ne*, &c. The two last lines are addressed to the audience.
Despondebitur: 'the marriage will be concluded—the ceremony will take place.'

VERSIFICATION OF THE ANDRIAN.

The measure used by Terence and the other Roman writers of comedy is the *Iambic*. This kind of verses takes its name from the *Iambus*, which in pure *Iambics* was the only foot employed. In mixed Iambic verse, the following feet are admissible:

<i>Iambus</i> , one short and one long,	as	<i>āma</i> .
<i>Spondee</i> , two long	"	<i>fundant</i> .
<i>Tribach</i> , three short,	"	<i>fācēt</i> .
<i>Dactyl</i> , one long and two short,	"	<i>cōrpōra</i> .
<i>Anapæst</i> , two short and one long,	"	<i>cāpiant</i> .
<i>Proceleusmaticus</i> , four short,	"	<i>abstēt</i> .

The number of feet in a verse is generally six, and the verse is then called *Iambic Trimeter*; but it is frequently eight, and then receives the name of *Iambic Tetrameter* or *Octonarius*. The *Dimeter*, a verse of four feet, and the *Monometer* of two, are sometimes found.

Scale of mixed Trimeter Iambic verse, adapted to the comedies of Terence.

	Feet.					
	1st.	2d.	3d.	4th.	5th.	6th.
1	—	—	—	—	—	—
2	—	—	—	—	—	—
3	—	—	—	—	—	—
4	—	—	—	—	—	—
5	—	—	—	—	—	—
6	—	—	—	—	—	—

By this scale it will be seen that an Iambic verse *must* have an Iambus in the *last* place, but many have an Iambus, a Tribrach, a Spondee, an Anapæst, or a Dactyl in any other place; and may have a Procleusmaticus in the first only. But a verse does not generally consist of one kind of feet only in the five first places. They are usually mixed, as in the fourth verse of the first act.

Quod tibi | mē' ars || efficē | r' hōc pōs || sīt am | plius.

The following is an example of *Iambic Tetrameter*.

Mira | bār hōc || sī sīc | ābi || rēt igit hē | rī sēm || pēr lēn | Itās.

The next verse is Iambic Dimeter.

Vērē | bār quōr || s' ēvād | ēret.

In the examples given here, every other foot is separated by double lines, because the ancients were accustomed in reading verses of this kind, to make a slight pause at the completion of two feet. From this practice arose the names Dimeter, a measure of two pauses; Trimeter of three pauses; and Tetrameter of four.

ACT I.—SCENE I.

1. Vōs ist | hēc in || tr' au fēr | t' ābi || tē Sō | sīa
2. ādēs | dūm pau || cis tē | vōlō || Dictūm | pūta
3. Nēmp' ut | cūrēn || tūr rēc | t' hēc im || m' ālūd | Quid est
4. Quod tibi | mē' ars || efficē | r' hōc pōs || sīt am | plius
5. Nihil is | thac ōpūs || est art' | ād hanc || rēm quām | pārō
6. Sēd iis | quas sēm || pēr in | t' intel || lēxi | sītās
7. Fid' et | tāctūr || nīta | t' expēc || t' o quid | vēlia
8. ēgō pōst | quām t' ē || m' a pār | vūl' ut || sēmpēr | tibi.
9. āpūd | mē iūs || t' et clē | mēns tūē || rīt sēr | vītus
10. Scis fē | c' ē sēr || v' ūt ēs | sēs li || bērtūs | mīhi
11. Prōptērē | a quōd || sērvie | bās li || bēral | Iter

Ie in *serviebas* forms a single syllable by *synæresis*, and is pronounced *je*, or *ye*. It must be remembered that *i* and *j* were originally the same letter, and they are often interchanged in Latin books printed on the continent of Europe, as *Maja* for *Maia*. It is also probable that the Romans always pronounced this letter, when it preceded a vowel, like our *y*, as do the Germans at this day.

23. Cōgnōs | cēs ēt || quid facēr' | In hac || rē tē | vēlīm

25. Libērī | ūs 'r' ēn || dī fuit | pōtēs || tās n' an | tēā.

Erasmus says of this verse, *nisi elidas v in vivendi, carmen non constat: et fuit monosyllabum est*. This seems indeed a forced method of removing the d difficulty, but I perceive no better one. Otherwise the *us* in *liberius* will be long by position, the *i* in *vivendi* long, and we shall have too many feet. If *v* be removed, it is made short because one vowel before another is short. *Fuit* may be pronounced *fuit*; instances like this last often occur even in the more regular forms of Hexameter verse.

108. Pr' ūxō | r' hābē || r' hanc pērē | grīn' ēg' īl' || ūd sēd | ūlō.
—One of the *r's* in *ilud* suffers elision.

124. Sēd quīd ō | pū' 'st vēr || bīs sīn | ēvērī || at quōd | vōlō.

SCENE II.

3. Fūtu | ras es || s'audī | vit s'd īp || s' exit | sōrās.

Many small words of frequent occurrence seem capable of a similar contraction to that in *sed* by removing one of their vowels.

SCENE III.

1. Mīra | bār hōc || sī sīc | ābr || rēt ēt hē || r' sēm || pēr lēn | Itās.

Iambic tetrameter, with a tribrach in the fifth place.

2. Vērē | bār quōr || s' ēvād | ēret. Iambic dimeter.

4. Nūquā | cuiquā || nōstrū | vērbum || fēcit | nēquē īd ||
ēgrē | tālit. The *e* in *neque* is preserved from elision.

8. Nē ēs | sēt spātī || ūm cōg | Itān || d' ad dīs | tūr bān || dās nup |
tās. Iambic tetrameter. The *e* in *ne* preserved from elision.

SCENE IV.

5. s īllū | rēlīn || qu' ejus vī | tē tīmē || o sīn | ōpītū || lōr hujus |
mīnās. Iambic tetrameter. *Ejus* and *hujus* are here monosyllables.

9. Quo jū | rē quā || qu' īnjū | rīa || prēcīpī | t' īnpīs || trīndū | dā-
bit. *Me* is redundant in this verse; and it cannot be scanned if that word be retained.

16. Sēd Mī | sīs āb ē' || ēgrēdī | tūr āt ē || g' hīnc m' ad | lōr' ut.

SCENE VI.

2. Quīd īl | lūd ēst. A monomēter or verse of two feet only.

6. Mīserām | mē quōd || vērū' aū | dīo. A dimeter.

8. Itān' ōb | stīnā || t' ōpērām | dāt at || m' a Glycē | xīō || mīser' ab | strāhat. The ninth verse is a dimeter.

11. Prōh Dē | ūm at || qu' hōmīnūm | fidēm. A dimeter, with the first foot a trochee, and *um* in the second preserved from elision.

18. Tantām | nē rēm || tam nēg | ligēn || tēr āgē | rē prae || tērīans | mōdo.

23. Quōd a' ēgō | rēscis || sēm id | prius quid || facerēm | sī quis || nūnc mē | rōget. In the third foot the *m* is not cut off, as it usually is before a vowel by Ecthipsis. In the fourth, *prius* is pronounced in one syllable, *prus* or *pryus*, by Synæresis.

24. Alīquid | facerēm || ūt hōc | nē facē || rēm sēd | nūnc quid || prim' ēx | ēquar.

If the *m* be cut off in *facere* it is perhaps to be divided thus, alīquid | facer' ūt || hōc nē | facerēm || sēd nūnc | quid prī || mūm ēx | ēquar.

26. Amōr | mīserī || cōrdiā | hujus || nūptī | arum || sōlici | tūdo.

Trochaic tetrameter, with the penult long.

27. Tūm patrī' | pudōr || quī mē | tam lē || nī pas | sūs est. || nī- m' ūs | qu' adhuc.

The custom of the older poets was not to pronounce the final *s* in many cases, unless the next word began with a vowel. If the *s* be not regarded in *patris*, the *i* will not be long by position, but remain as here marked.

55. Per tuam | fidēm || pēr qu' hū | jus sōl || ītu | dīnēm.

Tuam is contracted by synæresis into a single syllable, and may be pronounced *tuam*.

60. Bōnā nōs | tr' hēc tībī || pērmīt | t' ēt tuā || mādō | fidei.

Tuæ and *dei* in *fidei* are here monosyllables.

ACT II.—SCENE I.

4. Itā pōst | qu' ādēmp || tā spēs | ēst las || sūs cū | rā cōn || fēctus | stūpet.

18. Sēd ist | hūc quid || n' ēst hōdī' | ūxō || rēm dū | cīs āī || ūnt | Pām | phīle.

26. Prōfēr | dūm prōfī || cīscōr ā | līquō || nē vīdē | ām aū || dī | nūnc | tām.

It may be necessary here to remind the scholar that *i* and *j* were originally the same letter. The poet, therefore, might make a disyllable of *jani*, as in this instance, without any violation of propriety.

34. Nīs' ēā | quæ nīhī || ōpūs | sūnt scī || rē sūgīn' | hīnc ēgō || vēr' ac | lūbēns.

SCENE II.

1. Di bŭ | nī bŭ || nī quid | pŕto || sēd ubi | Invēnī || am Pām | phīlūm.

A Trochaic Tetrameter verse. *I* in *ubi* preserved from elision. As *i* in this word is common, the foot to which it belongs may be either a Tribach or an Anapæst.

22. Rēdēun | t' intērē' || ēx ip̄ | sã rē || mīh' in | cidjt || *suspt* | cī' hēm.

I in the antepenult of *suspicio* lengthened. Otherwise the final *o* may be preserved from elision, making the two last feet thus, *suspici* | *o hēm*.

SCENE III.

1. Quid īgī | tūr sībī || vult pā | tēr cār || sīmūlāt | ēgō || dicām | tībī.

The third foot a Trochee.

10. Two syllables are wanting in this line. Perhaps the word *Dave* was originally written after *faciam*.

17. In dividing this verse *omni* is superfluous.

23. *Vidē* in this line forms a pyrrhichius.

SCENE IV.

1. Rēvī | so quid ā || gānt aut | quid cap || tēnt cōn | sīlī.

Consilii pronounced *consili*, by synæresis.

SCENE VI.

8. It seems probable, that the words of this verse were transposed by the transcribers, and that it ought to read, *Hujusce propter consuetudinē ho-pitæ*. It may then be easily scanned.

14. *Visus est*: pronounced *visu' st*.

17. *Ait*: a monosyllable.

20. *Meorum*: here a dissyllable, and pronounced *morum*.

ACT III.—SCENE II.

1. Jübēš | Chremē || t' o t' ip | sūm quē || rēb' ēt ē | go t' ōp ||
tāt' ad | vēnis.

5. An Iambic Dimeter.

32. Nēqu' il' hānc | pērpētū' || hābē | rē nēquē || mē pār | pēti.

One of the *t's* is removed in *illum*, or *i* is made short, though a vowel is commonly long before two consonants by position.

43. This verse has a spondee in the last place, and is called a *scazon*.

The last verse of this scene must be divided in connexion with the first of scene third, and is also a *scazon*.

SCENE III.

13. Quidn' au | dīō || gnāt' ut | dēt ō || ro vīx | quīd ēx || ōr' ōc |
cīdī.

14. This is also an Octonarius or Tetrameter.

SCENE V.

6. Sēd ec | c' ipsūm || vīdē' ōc | cīdī. A Dimeter.

SCENE VI.

7. Qui sūm | pōllīcī || tūs dū | cērē quā || fīdū | cī' id || fīcēr' au |
dēam.

ACT IV.—SCENE I.

2. Tāntā vē | cōrdī' in || nātā cuī | qu' ut sēt.

A Dimeter Creticus, i. e. consisting of four *Cretici*, or feet of three syllables, a long, a short and a long, thus, *gārriant*.

9. et tūmēt | et tāmēn || rēs cō | gīt dē || nēgā | rē.

The two first feet are the same as in the second verse of this scene. The last syllable must be joined to the following line; such a verse is called a *Hypermeter*. But the measure is evidently defective. Another reading instead of *cōgit*, gives *prēmīt*. If this be admitted, the line will be divided thus:

et tūmēt | et tāmēn || rēs prēmīt | dēnēgā || r',

11. This is also a Dimeter Creticus, but the last foot is an Iambus, and the first either has the *u* in *tu* shortened, (See Gram. Figures in Scanning, under Synalœpha) making a Creticus, or is an Iambus thus, *Quis t' es*.

14. Trochaic, with a Spondee instead of an Iambus in the last foot, and therefore called a Scazon.

15. Trochaic Tetrameter Catalectic—one syllable wanting.

17. *Multum | mōles || tū cēr | t' eī fūē || r' atq' ānī | mo mō || rēm gēs | sēro.* *Eī*, a monosyllable.

27. The *i* in *isthuc* is shortened by the elision of one of the consonants, thus *Quid t' thuc*.

SCENE II.

5. Iambic Tetrameter Catalectic.

7. *I* in *mihi* preserved from Elision, thus,

Mysis | quid est || hēm Pām | phīl' op || tīmē | tē mīhī || offērs | quid est.

SCENE V.

1. *In hęc | hābītas || sē plātē | a dīc || t' est Chry | sīdēm.*

6. *Yūn' | Chrysis hēm || nōs quīdēm | pōl mīsē || rās pēr | dīdīt.*

The second and third feet Cretici.

20. *O op | tīm' hōs || pēs pōl | Crit' an || tīqu' ob | tūnēs.*

The first word *O* not elided.

ACT V.—SCENE I.

1. *Sūtis | jām sū || tīs Sī | mo spēc || tāt' ēr | gā t' dmt || cītū' est | mēa.*

A Trochee in the second place, and a Creticus in the fourth.

6. *Vīdē quām | īnī || quīs sīs | præ stūdī || o d' ēf | fīcīās || īd quōd | cūpis.*

In the first foot *m* is preserved from elision.

SCENE II.

1. *ānīmo | nūc jām || ōī | ōs' es || s' īmpē | rō hēm || Davūm | tūbi.* Trochaic Tetrameter.

2. *und' ē | grēdītūr || mēo | præsīdī' || atqu' hōs | pītīs || quīd īf ad | māl' est.*

One of the *ts* is elided in *illud*, making the preceding *i* short, and the foot an anapæst.

17. Quidn' ap | pōrtās || *nīl* ēquī | dēm nīsi || quōd il | p' audī || vī di | cēre.

Nihil contracted in pronunciation into *nīl*.

18. The first foot a Trochee.

19. If the words *Hem, Dromo, Dromo*, be prefixed to the first verse of the next scene, they will make an Iambic Tetrameter.

SCENE V.

1. Mitt' ō | rar' u || n' hārūm | quævis || causā | m' ut fā || cīam | mōnet. Trochaic Tetrameter.

17. *I* in *isthæc* is shortened by the elision of *s*.

SCENE VI.

1. Prōvī | so quīd ā || gāt Pām | phīlūs at || qu' ecc' āli | quīs sōr || sām mē | pūtet.

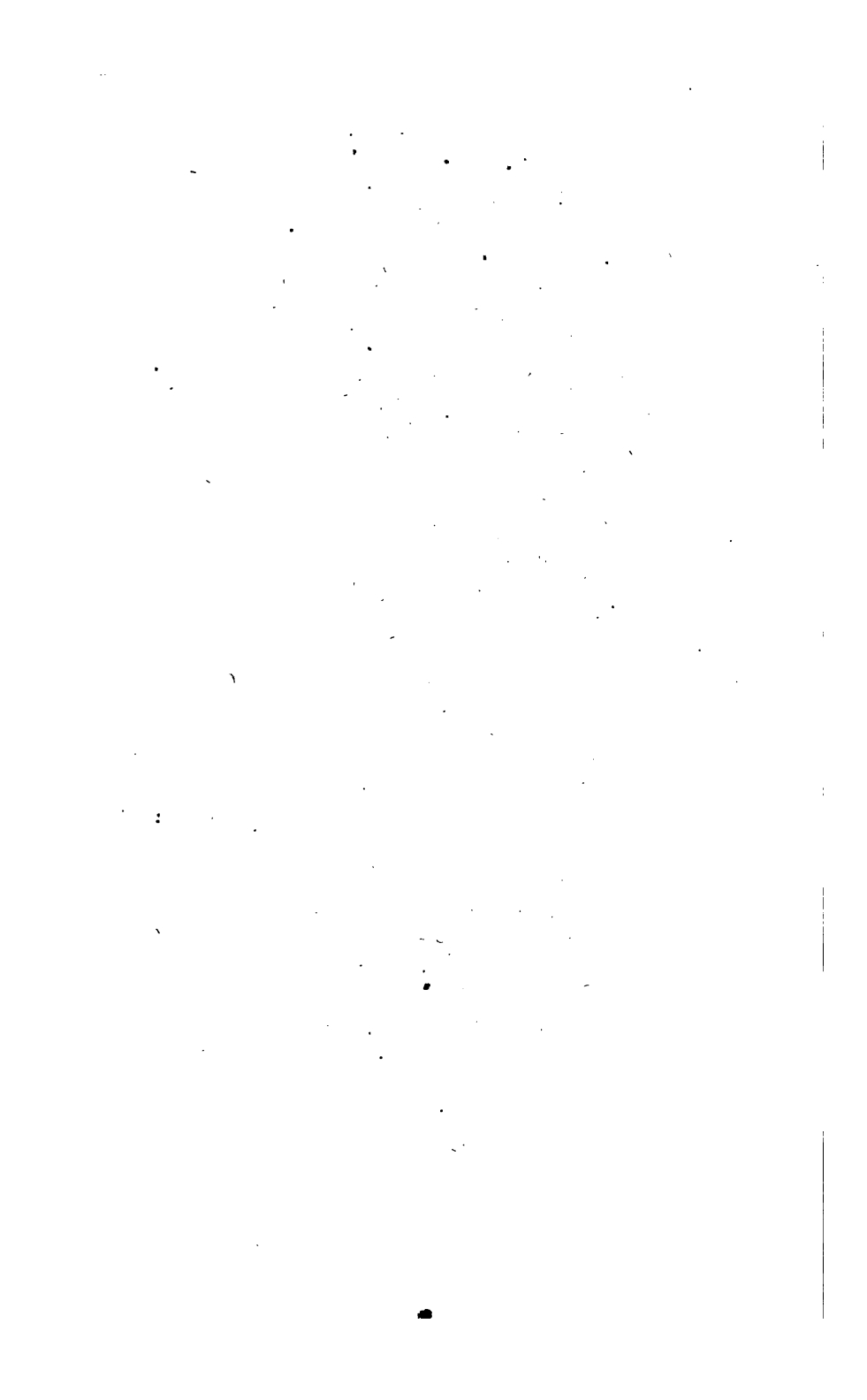
2. *Nōn pū* | tār' hōc || vēr' at | mīhī nūc || sic es | sē hōc || vē-rūm | lūbet.

The first foot a Trochee. *E* in *esse* not cut off.

4. Quōd vōl'p | tātes || eō-rum | prōpriæ || sūnt nām | mīh' im || mōrtāl | itas.

U in *voluptates* removed by Syncope; *eorum* a dissyllable by Synæresis.









3 2044 020 158 903

JUL 19 1884
MAR 19 1885
DEC 2 1886
JAN 4 1887
MAY 29 1890

APR 4 1899

